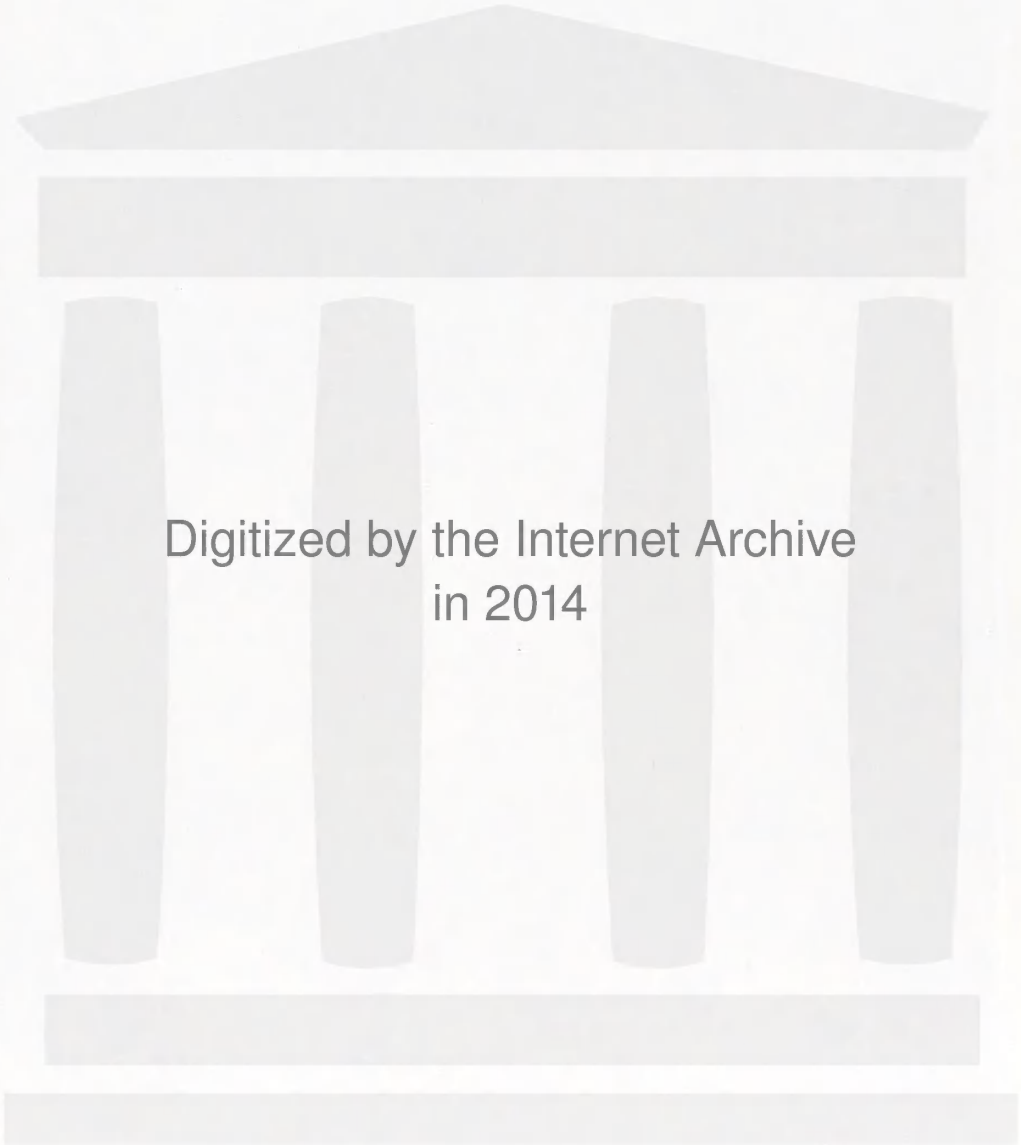

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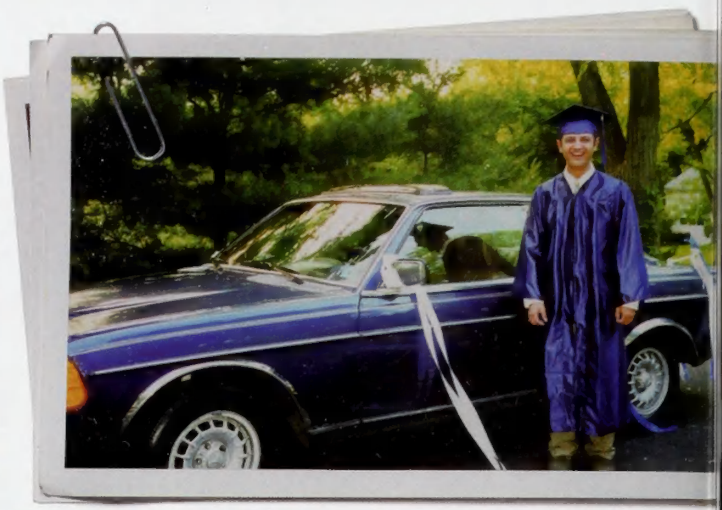
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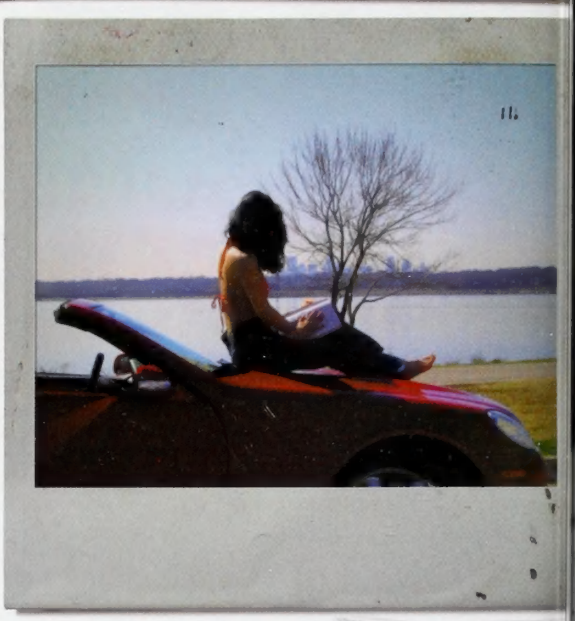
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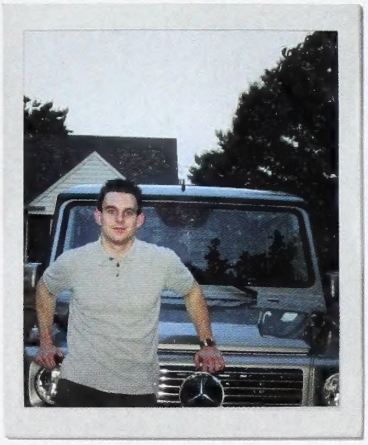




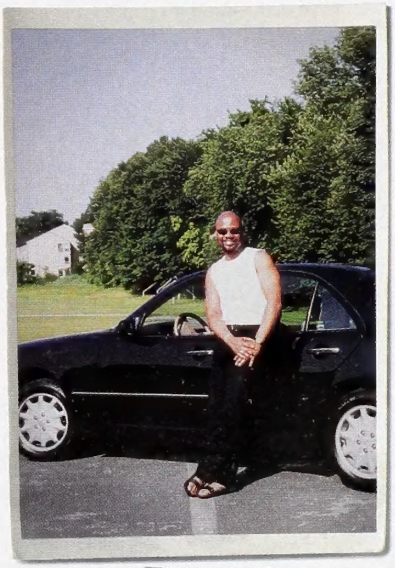
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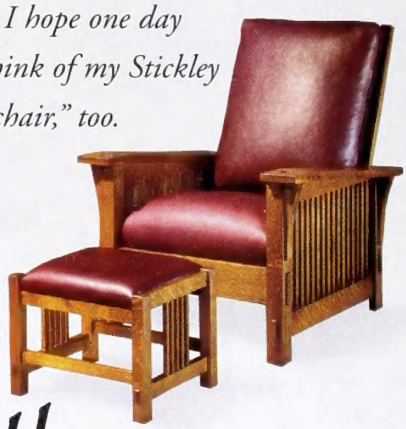
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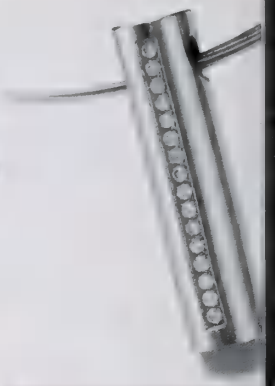
















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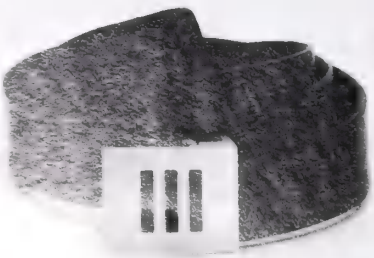
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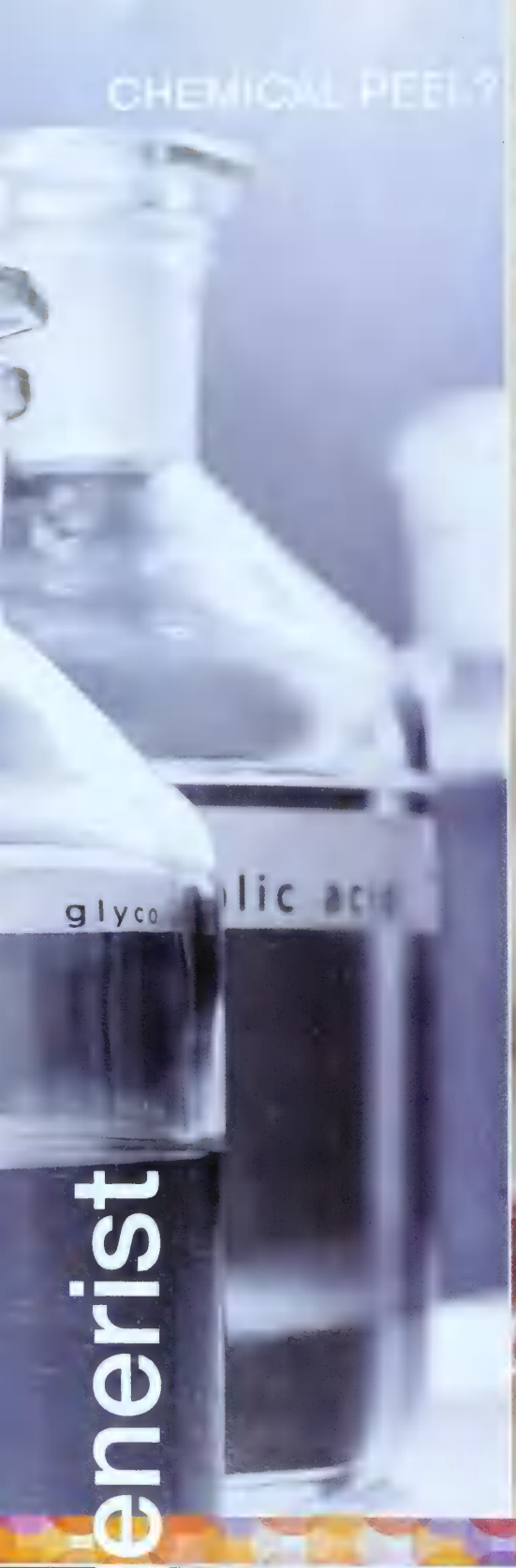
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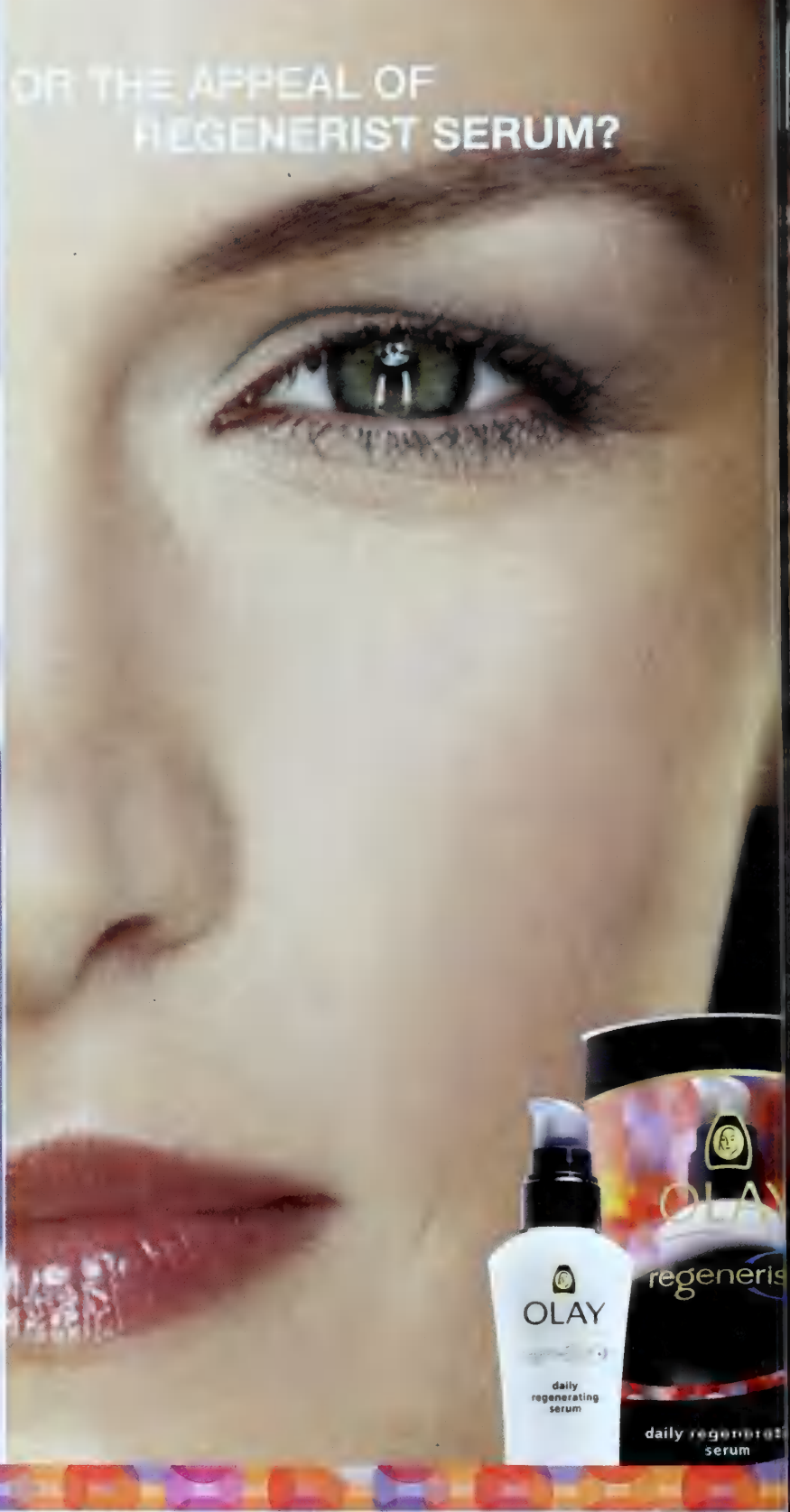
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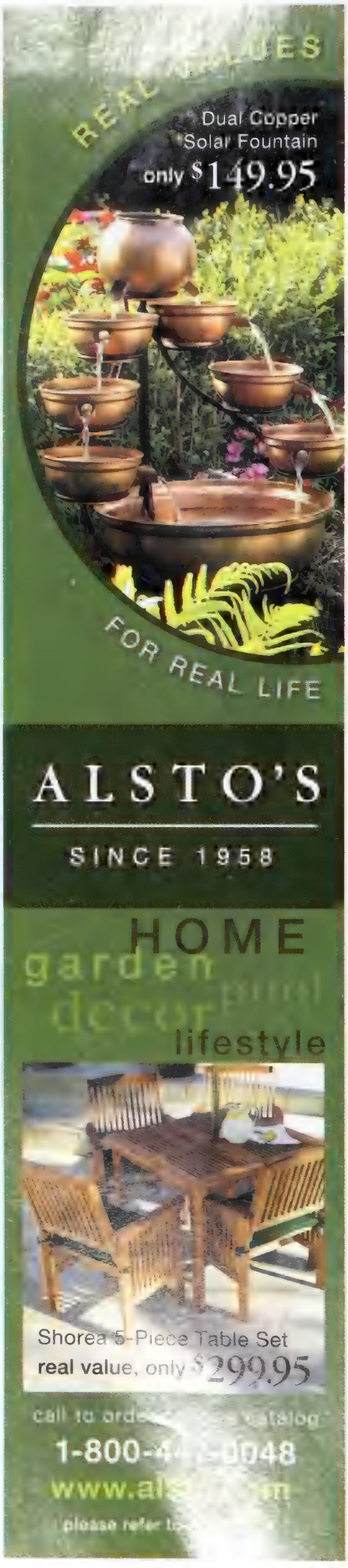
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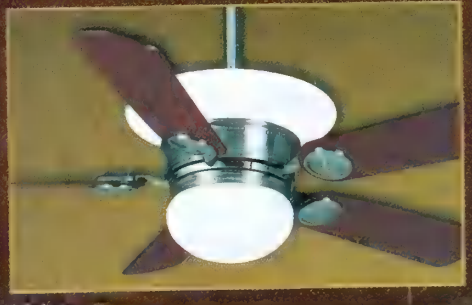
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Low Country High

Your June issue has special meaning for me as a native South Carolinian. I was delighted to see Charleston mayor Joseph P. Riley named a "Giant of Design." That city has long been one of my favorite places; it is lucky to have inherited so much from the past, and have a leader who will see that those charms are kept intact.

The article by Pat Conroy about his home in Beaufort was also a delight ["A Hometown in the Low Country"]. The picture he painted of the time he spent with his influential teacher, Gene Norris, made vivid the depth of their connection. Conroy has always been a master at evoking the region in all his writings. Every time I read his work, I have a longing to head for the coast.

Holly Westcott
via e-mail

Congratulations on a great June issue. It was a treat to read Pat Conroy's beautiful essay—anything Conroy cares to write I am anxious and excited to read.

Lillian J. Begley
Roanoke, Virginia

Cabin Fever

I loved the article on the Wyoming home designed by Vicente Wolf ["Home On The Range," May]. My husband and I have been researching log-style homes in the hopes of building such a place on our farm and vineyard in Maryland. Wolf's important decorating contributions made the place perfect, and will surely serve as inspiration as we begin to build.

Janet Daniel
Germantown, Maryland

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.

Contributors

Wayne Winterrowd ▶



Horticulturist and writer Winterrowd ("The War of the Roses," page 66) is a co-founder of the garden design firm North Hill, in Readsboro, Vermont. He lectures on garden subjects throughout North America and is a frequent contributor to *Horticulture* magazine. Winterrowd recently edited *Roses: A Celebration* (North Point, 2003), a compendium of essays by prominent gardeners. His latest book is *Annuals and Tender Plants for North American Gardens* (Random House, 2004).



◀ Sara Bliss

"They've managed to make a colo apartment sophisticated, which is always easy," says Bliss of John Loe and Jason Oliver Nixon, whose N York apartment she visited to w "How to . . . Ground Color with Bla (page 51). Bliss, a freelance wr whose articles have appeared in *Inte Design, Cosmopolitan,* and *Country ing,* has also written two books: *Ex Style* (Rockport, 2002) and *The T oughly Modern Married Girl* (Broad 2003). She lives in Manhattan with husband and their dog.

Darrin Haddad ▶



Working out of his Chelsea studio in Manhattan, Haddad ("One Stylish Summer," page 28) has shot photographs for *In Style, This Old House,* and *Interior Design,* among other magazines. For the past three years he has been documenting the lighthouses and fishing villages of Martha's Vineyard, where his family vacations. Haddad lives in Connecticut with his wife and three children.



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Home, Sweet Home

I had a wonderful visit recently with designer Rose Tarlow at her home in Los Angeles. The house is everything I coul have imagined in a place where Rose would live. It's unassumingly beautiful, with deft touches of browns and creams, centurie old wooden beams, and carefully manicured live vines inside her living room, rising up the walls and spreading tactfully acros the ceiling. A charming mix of antique furniture and contemporary fabrics add to the warmth.

This is a house that is lived in and graceful. It has the aged-stone appeal of a French villa, yet it is tucked into a Bel-Air hi side. To Rose Tarlow, this is truly home. She prefers quiet gatherings there to the glitzy restaurants of L.A. And that is remar able to me, considering that she would be on the dance card of virtually everyone in the design world if she would allow it.

I've said it before, but my evening with Rose Tarlow underscores it: Home is so important. Two days after visiting her, returned to New York to find my brother-in-law Bruce Adams working on a zillion things in my house. Bruce, who lives i Atlanta, can fix just about anything and has a particular talent for woodworking that I admire. Our special problem for Bruc this visit was a zigzagging series of holes in wainscoting that had been ripped by plumbers doing some "exploratory surger to repair a burst pipe this past winter. The local carpenter never showed up to clean up the mess left by the plumbers, so m wife Monica and I asked Bruce to bail us out. He did, and in the process also happened to fix just about everything else. Pr viously, he had hung a heavy iron chandelier designed by Kevin Reilly (you can find his lighting at Holly Hunt showrooms) i our dining room. It's a testament to Bruce's ability that the fixture—with its eight large candles—still hangs over our dinin table, sturdy as can be. Nevertheless, I find myself glancing up at it from time to time, just making certain it's not about t fall. I can imagine the thing breaking away and plunging down to the table with a mighty thud.

As regular readers of this column know, I'm no handyman. Still, I must brag that just a few weeks before Bruce' visit, I put up new sconces in the living room and dining room. I was impressed with my own work, even if no one els seemed to be. (Actually, Monica did admire the work briefly, expressing some amazement that I didn't electrocute myself We are now going on our second year in the house, and we figured it was time to get serious about decorating the publi rooms. We got some outstanding help from Colleen Scully, the magazine's editor-at-large in Washington, D.C., who showe up with a truckload of carefully chosen furnishings and beautiful abstract art from her sister Ann Connelly's gallery i Baton Rouge, Louisiana.



TIMOTHY GREENFIELD-SANDERS

We live in a small village where people sometimes show up at our doorstep una nounced, so it has been with some relief that at the very least our living room, di ing room, and entry hall are pretty much done. Now it's on to the rest of the hous Our daughter Madison is threatening to move out of her room if we don't repaint a different color—this after we spent a weekend painting it pink for her when w first moved in. I believe children should be allowed to choose the color of their ow rooms—within reason, of course.

Madison has tossed around the idea of a robin's egg blue or aqua, which is a bea tiful color. But now she's more into a wild persimmon/orange and red combinatio that she saw in the bedroom of one of her favorite TV characters, Lizzie McGuir (starring the ever-popular Hilary Duff). In any case, I'm certain we will be pain ing again soon. . . .

Cheers,



Mark Mayfield

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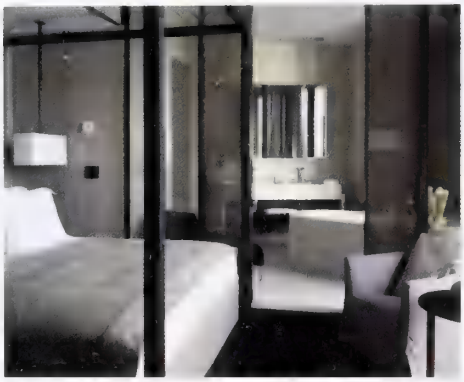
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EASTERN INFLUENCE

Seizing an opportunity presented by a construction project at London's Victoria and Albert Museum that will temporarily displace more than 100 works of Islamic decorative art, the National Gallery of Art in Washington, D.C., is bringing a famed collection stateside in an unprecedented way. "Palace and Mosque" spans centuries and empires, with objects like an ebony, ivory, and mother-of-pearl inlaid table (left) produced for the Ottoman dynasty. The exhibition also includes a range of religious art, from calligraphy—represented in an illuminated manuscript of the Qur'an from the 17th century—to a 20-foot-high 15th-century pulpit made for an Egyptian mosque. *Call 202-737-4215 or visit www.nga.gov.*

Mario López-Cordero



COMFORT, ITALIAN STYLE

Discriminating travelers demand the ultimate in hotel service, and that's the core philosophy behind Milan's new Bulgari Hotel. The luxurious new 52-room lodge opened in May in Milan's premier shopping district. Amenities include a spa and wellness center, a botanical meditation garden, a personal shopper, and 24-hour concierge service. Business travelers will also find a boardroom and use of wireless laptops. *Call 011-39-02-805-805-1 or visit www.bulgarihotels.com.*

Thames Schoenvogel



HOLLYWOOD FOREVER

When it was constructed in 1 the Hollywood Bowl shell was m of humble wood and canvas. B then it has been rebuilt four ti in efforts to improve its l than-stellar acoustic qualit The latest incarnation, desig by Hodgetts + Fung, promise finally remedy those probl while preserving the sexy Mod curves that over the years h sheltered the likes of Judy Garl Frank Sinatra, and the Beatles have made the Bowl a Los An les icon. *Call 323-850-2000 or www.hollywoodbowl.com.*

WINDY CITY WONDER

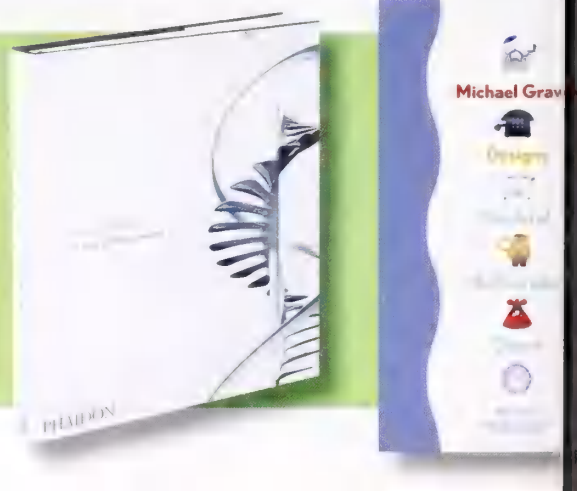
Chicago's downtown lakefront is getting a facelift, and the results are sur be impressive. On July 16, Millennium Park will open after almost six y of construction. The 24.5-acre park includes a 110-ton elliptical sculpt



a 50-foot glass fountain, and a gar with 240 varieties of perennial pla The park's centerpiece is the Jay Prit Pavilion (left), designed by architect F Gehry, which features a massive "h dress" of stainless steel above the s and a steel trellis spanning the space. *877-244-2246 or visit www.cityofchicago millenniumpark.*

BOOKS

Two industrial designers are celebrated this month with the release of books devoted to their work. *Supernatural* ($70, Phaidon) is an apt title for the first monograph dedicated to Ross Lovegrove's oeuvre. The British artisan endows such mundane objects as water bottles and teapots with an ethereal, luminescent, and almost ghostly quality. The work speaks to a singular talent that seems of another world. Less rarefied but no less resonant is *Michael Graves Designs* ($25, Melcher), which homes in on the prolific—and now ubiquitous—output of toasters, timers, and corkscrews that Graves has created for firms like Alessi, Steuben, and Target. The book also features his architectural projects. *MLC*





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PRODUCER: MARISA MARCANTONIO PHOTOGRAPHER: DARRIN HADI

One Stylish Summer

Sometimes keeping it cool has nothing to do with the temperature



Clockwise from top left: Prin terrycloth beach blankets, $165 each; from Tory by TRE www.toryltd.com. Indigo Blu Victorian plates, $19 for a se four; at Restoration Hardwar 888-243-9720. Picnic baske with service for six, $595; fro Saigoniste: 212-925-4610.

(Continued on page

(Continued from page 28)





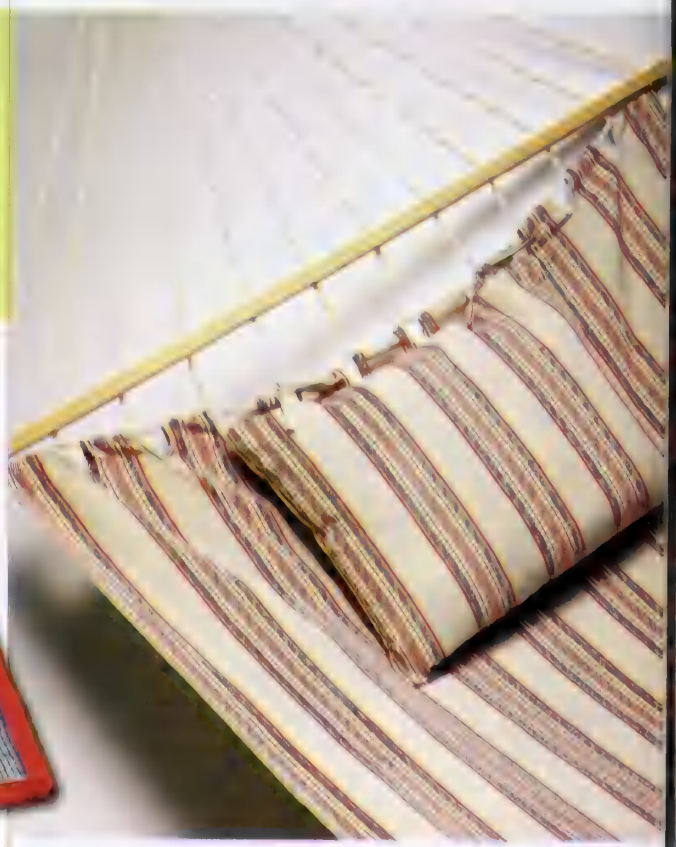


Clockwise from above: Symi nickel-plated lantern, $275; by Casamidy: www.casamidy.com. Lily napkin in pink linen, $32; from Haute Home by Jane Leider: 415-674-0561. Bamboo Sunstripe tray and place mat, $49 and $30; from SeaCloth: 203-422-6150. Plastic Venetian goblets, $55 for a set of six; at the MoMA Design Store: 800-447-6662. Shanghai thermoses in Wicker and Cotton Candy Stripes, $27 and $21; from Pearl Sea Company: 802-877-6868.









Clockwise from top left: Rattan Phoenix barbecue basket, $66; from Picnic Time: 888-742-6429. Carsten Gollnick outdoor fire pit, $700; by Ameico: 888-350-8765. Water-resistant hammock and pillow, $119 and $39; from Spiegel: 800-345-4500. Fly swatters, $6 each; at Anthropologie: 800-309-2500. ●

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By the Seashore

Fabrics with beach motifs—shells and fish, coral and seaweed—look great with stripes in summer houses



1. Tahiti 33323/4 from Clarence House is a reversible woven cotton with polka dots and coral branches. **2.** An intricately textured stripe made in France of mixed fibers is Liberty's Joiplin LF4311/02 through Osborne & Little. **3.** Groundworks' made-in-India Ondule Silk 2400-GWF 123, with shading from coral to moss, has subtle stripes in the form of waves. **4.** Starring sea nymphs in appropriate settings, Galatea 1429/02 is a French linen-cotton print by Grey Watkins through Donghia.



Tonal SW 6943, Lime Rickey SW 6717, and Morning Fog SW 6235 are part of the Natural Habitat Collection.



1. Pierre Frey's Maldives F2462 in Outremer 1 is a cotton print from France that plays on a deep-sea diver's view of life. **2.** A silk rep woven in India, Ondule Silk 2400-GWF 540 has cheerful seasonal colors. **3.** Granita 10001, shown here in two of ten colorways, is a sheer embroidered casement cloth made for window treatments; 98% cotton, 2% polyester, from Donghia. **4.** Another curtain fabric, the Glant Silk Sheer 9537 in blue 10, is made in Italy of 90% silk, 10% polyurethane; from Glant Textiles.



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1. A lively cotton print representing numerous sea creatures, Pierre Frey's Aquarius F2385 in Sable 3 is a conversation piece. **2.** La Mer 33999 2 from Clarence House also represents many forms of ocean life, but in a monochromatic manner. **3.** Scalamandré's Cote D'Azur 26635-008 is a woven cotton stripe. **4.** Slow Poke 76[illegible] by Bassett McNab through Hinson & Co. is a Teflon-[illegible] linen-cotton mix; the print is populated by turtles. For [illegible] details, see Resources. ●

It's different for people with acid reflux disease.



It's not just heartburn you may have to worry about, but the threat of a damaged esophagus.



If you suffer from acid reflux disease, any food can trigger an attack of heartburn. And over time, all that churning acid could do real harm to your esophagus. So, if you've changed your diet and treated your symptoms, but the heartburn still comes back two or more days a week, ask your doctor about prescription NEXIUM.

Unlike your stomach, the lining of your esophagus offers little protection against churning acid. When acid rises into the esophagus–even if you feel only a little heartburn–it can eventually wear away the lining. This condition is called erosive esophagitis and only a doctor can determine if you have it.

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Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules. Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on the treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book.

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Highlights

only in House Beautiful

House Beautiful Fall 2004 Makeover Showhouse

In September 2004, House Beautiful will o our Makeover Showhouse in one of Chica most beautiful and upscale suburbs, Glen Illinois. This editorial project, featuring a Main H and a Guest House, will showcase just what it t to transform a house into a House Beautifu

Working with renowned architect Bill Han and leading designers, House Beautiful will c a house featuring the latest trends in home ovation as well as the very best in interior desig

Renowned Designers:
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WRITER: SARA BLISS PHOTOGRAPHER: ERIC PIASECKI

Ground Color with Black

Bright hues in a Manhattan apartment are firmly controlled with generous applications of ebony









MANY EARLY-20TH-CENTURY DESIGNERS, from Sir Edwin Lutyens to Dorothy Draper, relied on the effect of black. The right black accent adds a sophisticated gravitas to any space, but when black is dominant, and paired with bold color, the result can be showstopping. For their 850-square-foot apartment, designer John Loecke and Jason Oliver Nixon, the editor-in-chief of *Gotham*, a Manhattan >

Black and gray stabilize a variety of strong colors. A vigorous red chinoiserie wallpaper complements a whimsical collection of Asian porcelain figurines, pagoda sculptures, and a graphic Chinese character fabric lampshade. Left: The owners, Jason Oliver Nixon standing and John Loecke seated.





Clockwise from below: The bamboo furniture and tropical curtain fabric in the bedroom were influenced by the well-remembered sets of movies such as *The Women* and *Auntie Mame;* a wall of blackened bookshelves makes an unusual background for the bed. For inexpensive art, the owners framed a piece of wallpaper, the Lyford Key pattern, from Clarence House. Alternating gray and black mats liven up an arrangement of framed illustrations.



magazine about luxury living, wanted to create a glamorous 1940s Hollywood look. It was a given that it would reflect their love of exuberant color. "Why be beige?" asks Nixon.

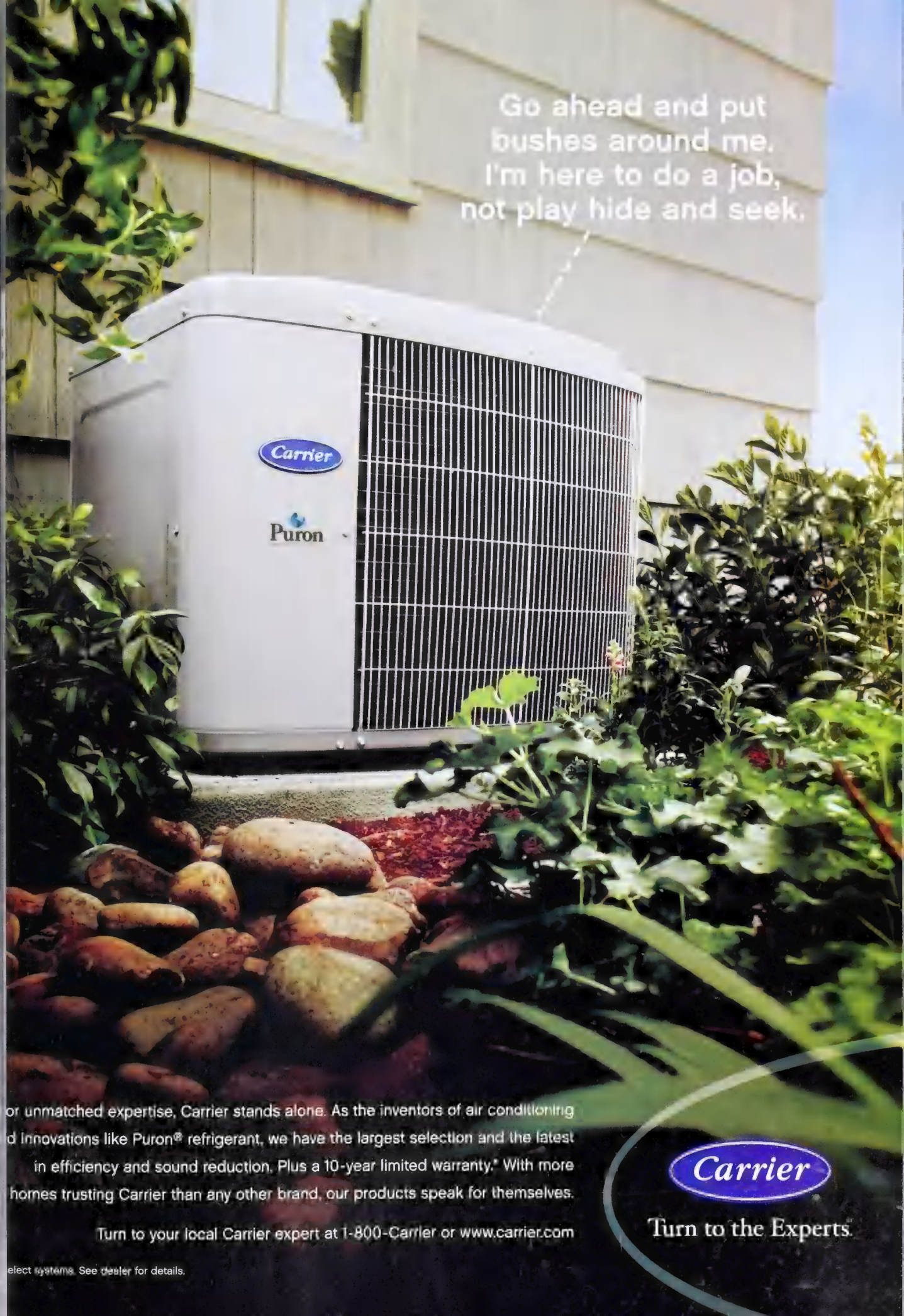
Rather than follow the usual route of countering dazzling hues with white, the men chose black to set off their vivid collections of vintage pottery, Asian accents, splashy fabrics, and stunning contemporary art. They stained the floors ebony, added black built-in display cabinets, and gave their basic wood furniture a stylish makeover with black paint. "It's the perfect neutral," says Loecke. "With black as the background, colors come to life."

The living room is a good example of Loecke's color theory at work. A 1950s pink chandelier, green McCoy pottery, red upholstery, and red lacquered side tables all share the space harmoniously, thanks to rich black floors as well as black diluted to a serious gray for the walls. To add height to the room by drawing the eye upwards, Loecke painted the ceiling a soft pale green with beams and moldings in bright white.

The bedroom's lively green palette punctuated by reds and pinks was drawn from the room's leaf-and-flora print curtains. To build up the tropical theme, Loecke installed a classic bamboo bed and chose a bedspread fabric with bamboo stripes. "The key to combining multiple hues and patterns is to have elements of two or three main colors in every room," explains Loecke about the red, green, and black shades found throughout the flat. "It ties it all together." ●

TIPS

- Try upholstering a set of black dining chairs in a variety of colorful fabrics for unexpected zing. The age-old trick for making different patterns work together is to combine designs that share a common hue or a related theme such as florals or stripes.
- Turn a tired piece of furniture from boring to brilliant by painting it high-gloss black and adding vibrant upholstery or mirrored drawer knobs.
- To keep a room (like) white, coordinate color plus black from becoming overwhelming, paint the crown and ceiling beams bright high-gloss white—it will brighten the scheme and highlight interesting architectural features.
- In a small room, choose furniture that has more than one function, use area rugs (sisals in this case) to delineate seating and dining areas. Versions with fabric borders can echo colors in the room.



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WRITER: ELAINE GREENE PHOTOGRAPHER: GORDON BEALL PRODUCER: COLLEEN SCULL



Above It All

A romantic but practical treetop refuge is not just for kids

This treehouse in McLean, Virginia, designed by Anthony Wilder Design-Build, is one part lookout perch, one part hideaway, one part office, and one part entertainment center for family members of all ages. There's also a touch of Indiana Jones in its flexible (but precisely engineered) swinging rope bridge, which stretches across the ravine from the main house. The treehouse was built as a home office in 1995 for a successful Internet executive who had just left America Online. He installed his computers and telephones, hiding the necessary >

A thick rope railing entwined with vines and a steel cable understructure safeguards those who cross the swaying 35-foot-long bridge.



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Left: The one-room interior, which measures approximately 16 by 16 feet, has a fireplace of Pennsylvania fieldstone on the wall opposite the outer balcony. The versatile space gives the owners many choices for its use. Leather chairs and ottomans from Lee Industries. Below: Bob and Patty Finch. For more details, see Resources.



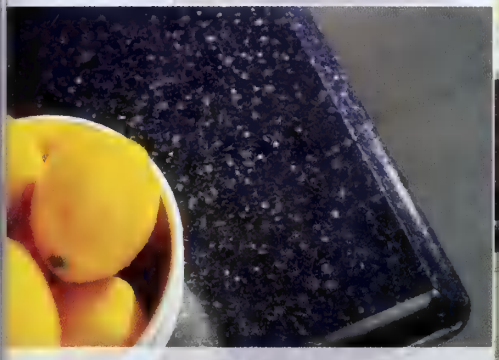
cables neatly below the bridge and octagonal structure. He moved away after a few years, and the Finch family, a couple with children then eight and eleven, bought the property.

Patty Finch marvels that their five acres, including a tennis court and woods, is only nine miles from Washington, D.C. Their use of the treehouse has evolved over the years. At first, only the kids took advantage of it—for sleepovers and camping out at night; their mother says they were "perfectly comfortable with electricity, heat, and a bathroom right across the bridge." Then her husband, Bob, decided to move his computer and other work materials out there and use it as an office for his consulting business. Patty, meanwhile, began to find the treehouse popular with her women friends, who would come for tennis (played 75 feet below), then retreat among the treetops for refreshments and relaxation. She now hosts her friends at tea parties here, as well as dinner guests for dessert and coffee, and the room, decorated by the Wilder firm, accommodates these and other uses gracefully. ●

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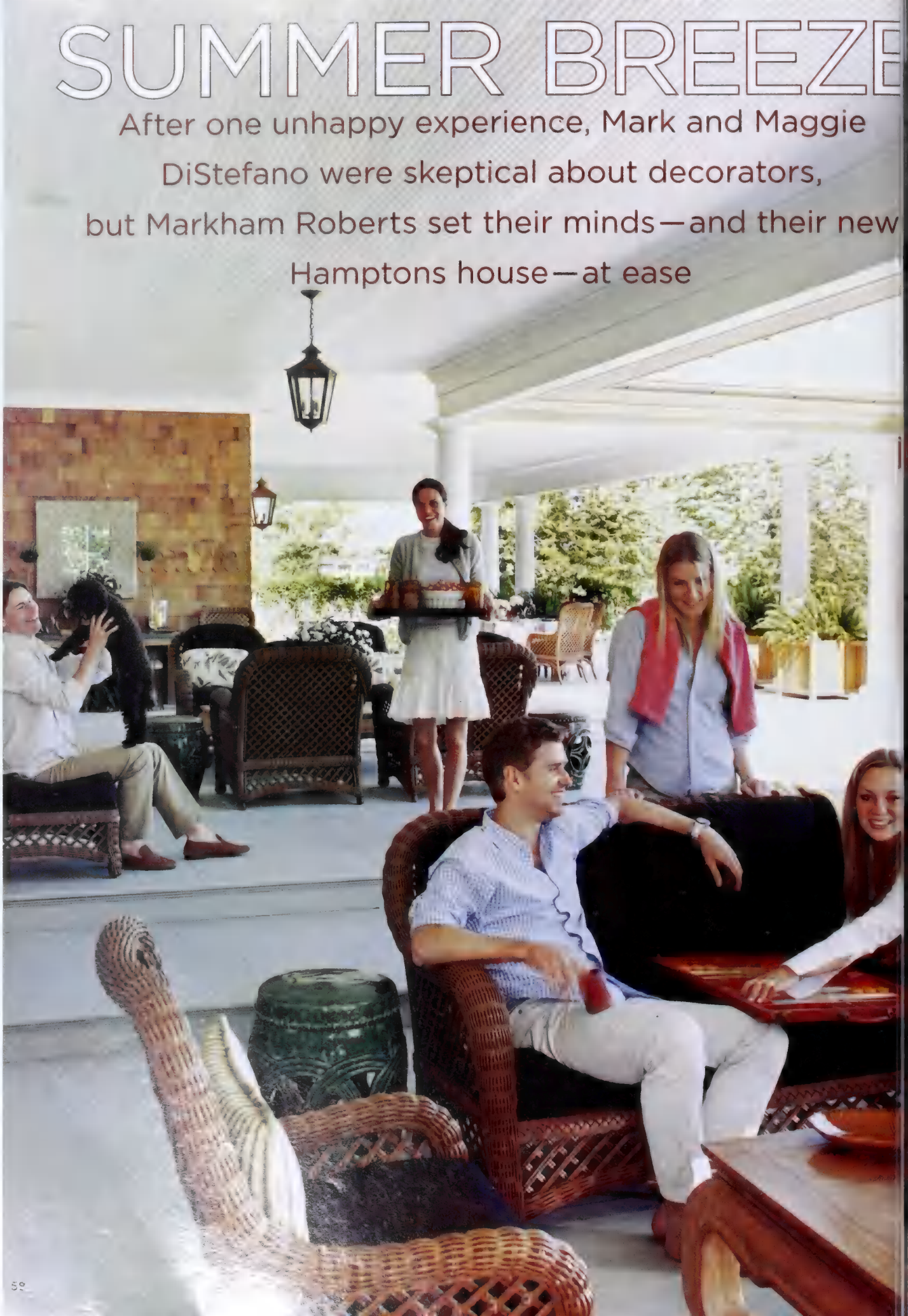
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SUMMER BREEZE

After one unhappy experience, Mark and Maggie DiStefano were skeptical about decorators, but Markham Roberts set their minds—and their new Hamptons house—at ease



Writer: Ted Loos Photographer: Fernando Bengoechea

Producer: Senga Mortimer



his page: The
rst thing designer
arkham Roberts
ought for the house
as a vase made of
ntlers (at far left),
hich he filled with
strich eggs. The
amboo chair is
th-century Chinese,
nd the Anglo-Indian
ble is inlaid with
other of pearl and
ory. Opposite:
oberts (seated on
fa) with Caitlin
iStefano and several
iends on the porch.



This page: Roberts placed an Anglo-Indian settee in the front hall, and its simple ticking upholstery is repeated elsewhere in the house. Opposite, top: He echoed the rosettes of the dining room's wheel-back chairs in a Chinese-inspired rug he designed and had made in Tibet. The walls are covered in bronze-colored grass cloth; the stenciling of bamboo trees was done by Maggie DiStefano's mother. Below right: Roberts continued his light, comfortable palette with the dining room table settings.



NCE BITTEN, TWICE SHY. That's how Maggie DiStefano felt
er a run-in with a decorator who left much to be desired.

"I had just finished doing a townhouse in New York, and it
sn't a great experience," she says. Maggie and her husband,
ark, were underwhelmed by the decorator's lack of follow-
ough. Ditto his convoluted billing system.

But her big new getaway place in Southampton was being
ilt, and it needed designing—fast. "I was so nervous about
ng another decorator," she says. "I had been burnt once, I
sn't doing it again."

The DiStefanos wanted a summer home feel, but since their
ce weighs in at 15,000 square feet, the beach cottage look wasn't
ng to cut it.

The decorator who entered their life, Markham Roberts,
ived like a white knight, putting them at ease with his atten-
n to detail and overall vision. He came up with a "relaxed tra-
ional" look that was both proper and durable, considering the
orous activities of the couple's two twenty-something daughters
d their many friends.

"They wanted it to look nice," says Roberts. "But they didn't





This page: In the living room, brown velvet slipper chairs fron George Smith are paired with tufted armchairs in an embroid cotton fabric. The sofa is in gauffraged green velvet. Right: A Balinese textile painting of a cheetah eyes the mahogany-wa library. Roberts placed an India *ikat* textile on the sofa he desig

Markham Roberts came up with a relaxed, traditional look that was both proper and durable, considering the vigorous activities of the clients' two daughters and their friends.

some sort of fussy showplace. They're really low key themselves, and I think the e reflects that."

he main color scheme was going to be simple: lots of white, cream, and brown. decorator and clients loved this soothing combination, which brings to mind a cup of coffee, light and sweet.

is first purchase for the house was admirably quixotic: a vase made of real ant- which he filled with ostrich eggs and put in the relatively spare entrance hall. It ed the DiStefanos at first—but once they saw the overall scheme, they understood the nurturing symbol fit in.

oberts designed much of the furniture himself, going for velvet, tufting, and ng—all powerful vehicles on the road to cushy comfort. He was able to work aggie's favorite accent colors, red and green, in several rooms. He also wanted zen or so antiques to set the tone for the house. In the entrance hall, he picked h-century Anglo-Indian settee and a table of the same pedigree, inlaid with er-of-pearl and ivory. For the dining room, he chose contemporary chairs with l-back splats in the shape of rosettes. Bronze-colored grass cloth walls boosted oom's rich look. And to prove how important family is to the DiStefanos, Maggie's





72-year-old mother—Marguerite Mc
land, a trained decorative painter—
ciled a bamboo grove on the walls.

The master bedroom was the ape
the collaboration between decorator
client. Maggie said she wanted soft
and she got it, but without monotony
her four-poster bed that Roberts rer
and expanded, he hung creamy mu
and then chose a gentle floral fabri
the walls. Ticking covers the his-anc
chaises. "Because we were using this m
palette, I really wanted to add pattern,"
Roberts. "Otherwise it would've been
ally boring."

This finely calibrated response
client's request should be the dec
ing norm, of course. "You know
Markham does? He listens," says Ma
"And that, to me, is what it's all abou



his page: In the master bedroom, ıe four-poster bed is covered in ream-colored muslin, and his- nd-hers chaises have matching cking. Opposite, top: A look from ıe sitting room into the bedroom f the master suite. The goal was oftness, so Roberts went with a ıupe-on-taupe wallpaper. The ıimal prints are by 18th-century aturalist Mark Catesby. Opposite, elow: Red accents abound in one f the DiStefanos' guest bedrooms, arting with a Chinese lantern. or more details, see Resources.



This page: The richly scented antique Bourbon rose, 'Mme. Isaac Pereire'. Opposite: 'Zéphirine Drouhin' covers the unpainted redwood arbor leading into the vineyard. Twin pots of rosemary are conveniently placed so those who pass can brush their hands across them and pick up the scent.

THE WAR OF THE ROSES

After a root fungus wiped out everything she had planted on her Napa Valley property, Chotsie Blank and landscape designer Roger Warner cleared the ground and created a phoenix of a rose garden

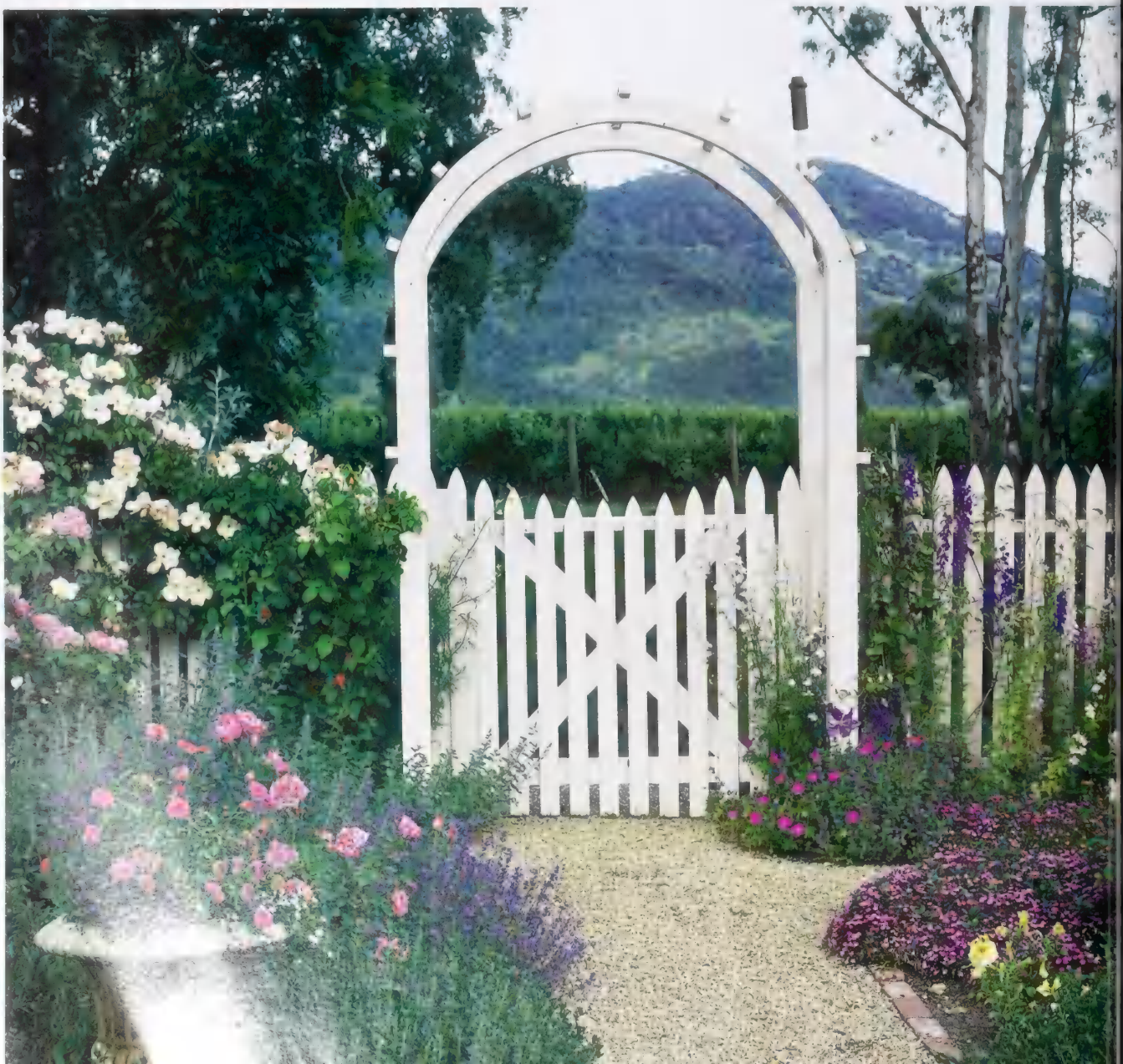
Writer: Wayne Winterrowd Photographer: Marion Brenner Producer: Senga Mortim



ABOUT 16 YEARS AGO, Chotsie Blank watched her garden melt away: "Day by day, month by month, things simply died. At first we replaced them, but after three or four years, we knew." Oak root fungus, the terror of all West Coast gardeners, had quietly spread from two enormous stumps that had been buried when the garden was first constructed. "Everything had to be ripped out, and the stumps had to be dynamited," Blank remembers with a shudder. But then she adds brightly, "In the whole world, the only thing you can really control is your own attitude."

Armed with this firm belief, Chotsie Blank rebuilt her garden, replanting it with the help of landscape designer Roger Warner. Now, on a smiling day in mid-spring, it would be impossible to believe this garden had risen out of such a tragedy. Waves of antique and shrub roses sweep over the enclosing fences and tumble into gravel paths. Larkspurs, delphiniums, and the warm pink foxglove 'Sutton's Apricot' offer contrasting spires to the mounded growth of the roses. Sturdy, quiet herbs such as germander, catmint, and hardy geraniums provide more modest flower and a firm sense of underlying order. W splashes gently in a huge clay basin, and an Italian terra-c bench has taken on the mossy look of age.

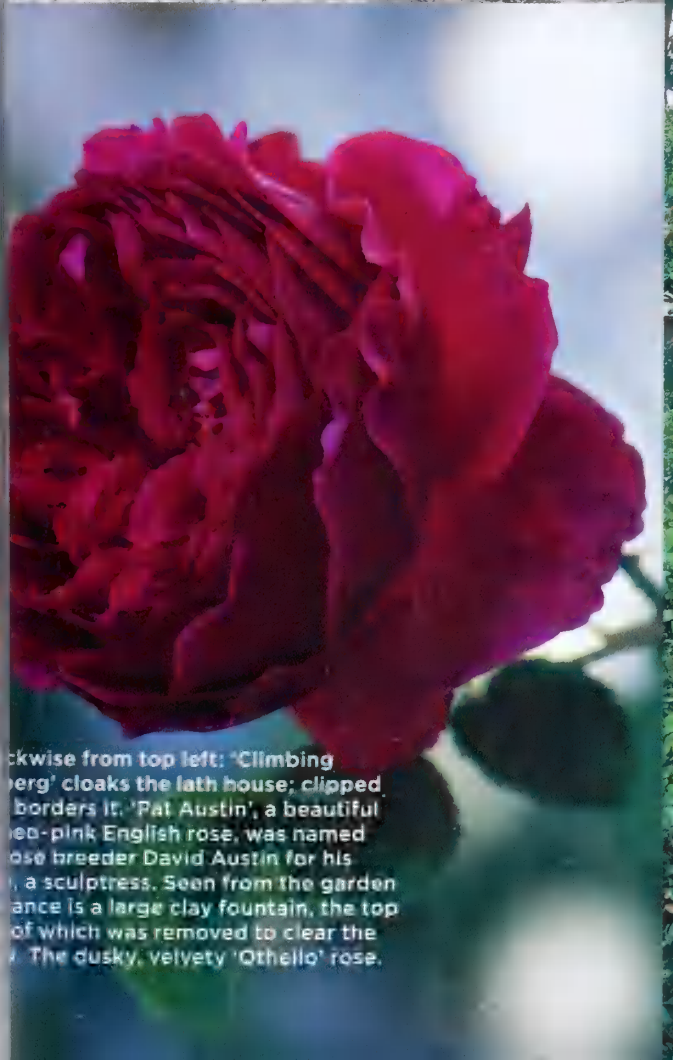
During the four weeks of late April and early May, the gar reaches its peak of bloom. Then it is on that bench that Cho Blank will be sitting with her husband, Allan, early in the m ing with coffee or late in the afternoon with a glass of wine. T is, if she can sit at all. For the garden is so ravishing that finds herself jumping up constantly to take photographs. also makes elaborate flower arrangements daily, as yet anot way of seeing her garden. "I like big, full arrangements. I bring in the strangest things, and they will all go together, if there is enough of everything. I love abundance. People sometimes say 'Less is more.' Not to me. In my garden at least, more is definitely more."



Below: One of a pair of arbored gates frames a view vineyards, with the Mayacam Mountains beyond. 'Sally Holmes' drapes the picket fence with clear, single pink flowers. Self-seeded larkspu are encouraged to jump the confines of the bed, so one must pass through carefully.









ckwise from top left: 'Climbing
berg' cloaks the lath house; clipped
borders it. 'Pat Austin', a beautiful
eo-pink English rose, was named
ose breeder David Austin for his
, a sculptress. Seen from the garden
ance is a large clay fountain, the top
of which was removed to clear the
The dusky, velvety 'Othello' rose.





This page, clockwise from above left: 'Graham Thomas', a favorite of Chotsie Blank's for its graceful habit, fine scent, and clear buttery yellow petals. The lovely apricot-centered David Austin hybrid rose, which he named 'English Garden'. Chotsie Blank, gathering material for arrangements. The rose garden measures approximately 110 by 60 feet. Blank favors soft pink roses such as this antique centifolia, 'Fantin-Latour'. Opposite: Beyond the center fountain, a terra-cotta bench is sheltered by pale pink 'New Dawn' and deeper pink 'Zéphirine Drouhin'. For more details, see Resources.





At what point, then, does the garden become enough? "When the wisterias are just at peak, and the climbing banksia roses overlap the first shrub roses in the beds, and the four towers of the rose 'Fantin-Latour' begin to make their fountains of bloom, is the magical moment. I want to be no place else in the whole world." Blank says. This is when she stuffs her pockets with petals of her favorite rose, the myrrh-scented buff-apricot 'Cressida'.

Despite the terrible experience with oak root fungus, Chotsie Blank has had some luck as a rose gardener. The mild winter climate of the Napa Valley provides an almost perfect environment for many roses, particularly some of the more temperamental David Austin hybrids and tender climbers like 'Cécile Brunner' and the beautiful, tumbling *Rosa banksiae*. Black spot, mildew, and Japanese beetles—the scourges of other rose gardeners—are virtually unknown in the Napa Valley, and such pests as do occur can be controlled organically with neem oil. Blank's caretaker and gardener, Manuel Pelayo, provides wonderful assistance in maintaining the plantings, and Blank herself is expert at deadheading, a tedious job she thoroughly enjoys.

But perhaps no amount of luck is ever enough. "I used to have beautiful plants of 'Nevada' in my garden in Chatham on the Cape," Blank muses. "And 'Kiftsgate'—you know that marvelous rose?—It covered the tennis court fence so beautifully. I do miss them. . . . " ●



THE GREAT OUTDOORS

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This page: A natural teak slipper chair by John Hutton for the Sutherland Poolside Collection is upholstered in Perennials Outdoor Fabrics' Big Stripe in the color Cool Pool. The St. Tropez straw hat is by Louise Green. Opposite: deck cushions, from top: Lulu DK's Madison acrylic fabric in Sky Blue, welt is Madison in brown; available at Hinson & Co., also shown below in opposite scheme. Oh, Susannah Stripe acrylic outdoor fabric in Strawberry and Sky and Oh, Susannah floral print acrylic in Mimosa from Brunschwig & Fils. Donghia's outdoor fabric at bottom is Sombrero Stripe in Fandango.

Producer: Marisa Marcantonio
Photographer: Francesco Mosto





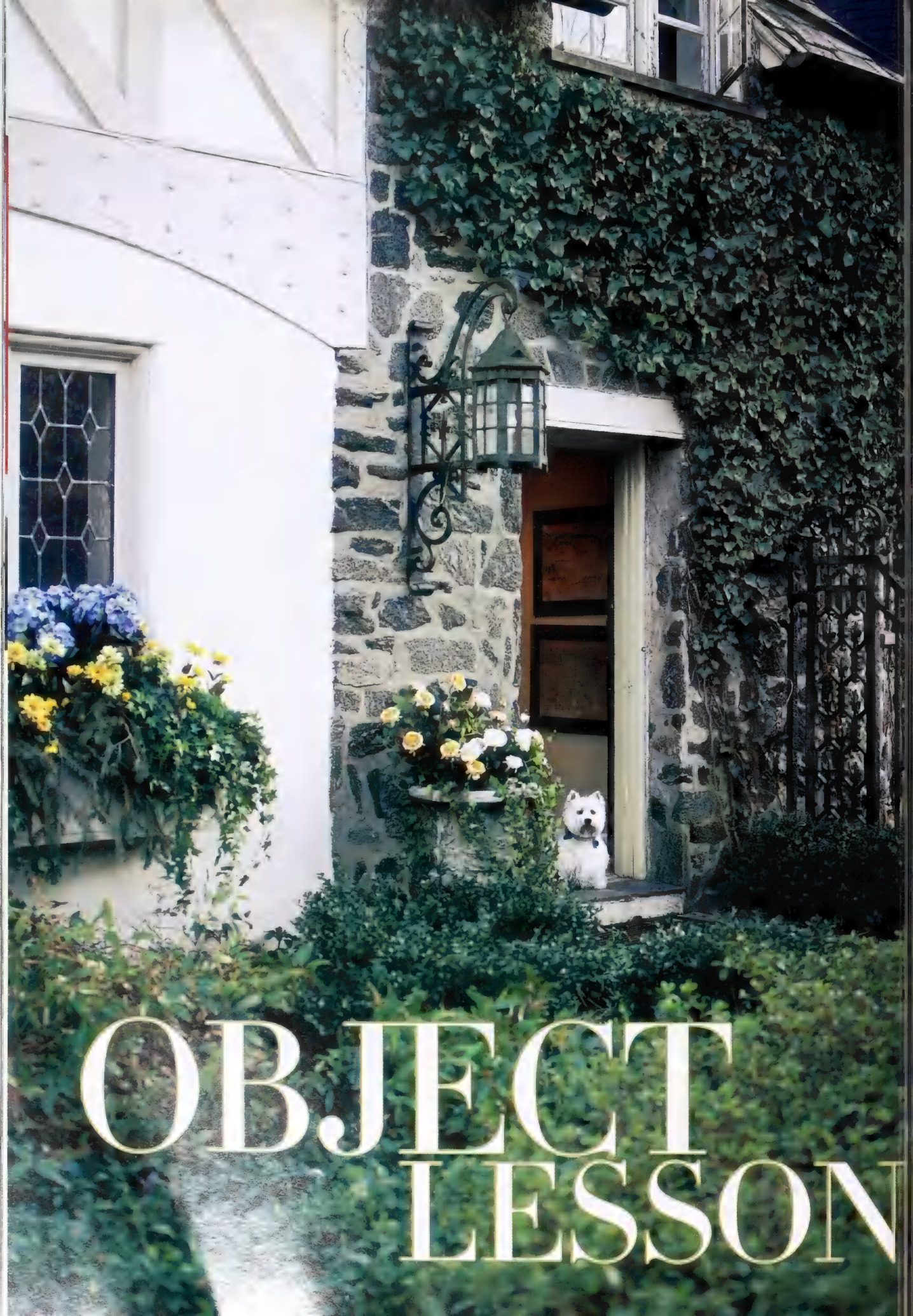






his page: Janus et Cie's Cabana in ulti-stripe acrylic fabric comes with matching deck chair. The Luberone each towel is from Ralph Lauren ome. Kelly P sandals are from Red uggage. Opposite, clockwise from pper left: The Briton Bench in red y Paolo Rizzatto for Serralunga is vailable at Design Within Reach. utdoor umbrellas, from top: Santa arbara Designs' octagon umbrella is overed in Regatta China Blue acrylic ith banding in Regatta Summer Sky; eaCloth's Big Bloom umbrella in the olor Pool; the Batik Umbrella from er 1 Imports in saffron. Barlow Tyrie's ewport rocking chair in teak. Natison edia's Wave chairs are available at roperty in New York. For more details, e Resources. ■




OBJECT
LESSON

Writer: William Irvine

Photographer: Charles Maraia

Producer: Doretta Sperduto



This page: Chris Madden relaxes on a window seat in her sitting room. Fabrics are from Braemore. Opposite: Winnie, one of the Maddens' two West Highland terriers, guards the front door. The house stands on three and a half acres bordered by a stream.

At home in Westchester County, New York, Chris Madden — decorator, furniture designer, and author of 16 lifestyle books — shows how to create a personal haven

CHRIS MADDEN HAD absolutely no intention of moving. She and her husband, Kevin, and their two sons had been quite happy for 21 years in their house in Rye, New York. "I really blame my son Nick," she says. "He and I both have the real estate bug—we like going to open houses." One day last year, Nick came home and announced that he had found an ad for a perfect house. "I took a virtual reality tour by laptop, and then we drove around unmarked country roads to find it," she says. "I fell in love before I even walked in the door," Madden says. "We drove home and consulted Kevin and set the wheels in motion."

The love object is a 1910 stone carriage house in Purchase, a 9-mile-square hamlet in Westchester County known for its rolling hills and magnificent turn-of-the-century estates, many of them country houses from New York's Gilded Age. The Maddens' house was an outbuilding of such a property.

Naturally, Chris Madden was her own decorator. She has done interiors for such media luminaries as Katie Couric and







This view: The living room's neutral walls serve as a backdrop for a variety of textures. The Adventurous sofa is by Chris Madden for J.C. Penney Home Collection; Slipper chairs in Leopard from Clarence House. Curtains from Silk Trading Company. Nineteenth-century Santos were bought on a trip to the Philippines. Opposite, inset: An antique French table holds a collection of English tole and French lunch boxes.


"I wanted a creamy and quiet background

"The neutrals blend so well and provide that serenity"



In the master bedroom, creams and taupes create a quiet background. The Adventurous metal four-poster bed is hung with Claire curtains; at its foot is the Adventurous bench. On the bed are Vermicelli coverlet and shams. All the foregoing are from Chris Madden for J.C. Penney Home Collection. The armoire is antique Chinese. Duvet, Euro shams, and dust ruffle are from Sferra Brothers. Carpet is from Carpet Trends.



Oprah Winfrey, and recently teamed up with J.C. Penney to produce her own stunningly comprehensive line of products for the home, from furniture and bedding to lamps and carpets. It was launched in May in stores nationwide. Madden is also the author of 16 lifestyle books—the latest of which is *Haven: Finding the Keys to Your Personal Decorating Style* (Clarkson Potter, $30)—and had a weekly television show, "Interiors by Design," for eight years on HGTV.

"Thankfully, the bones were all in place," Madden recalls. The previous owners had improved upon the existing plan by adding an adjoining three-car garage in the style of a stable, creating an L-shaped scheme reminiscent of a country manor house—particularly in keeping with the French Norman style of the original. "They were able to match the stone perfectly, because it came from the same local quarry," she says.

The two-story house is compact, the lower floor an enfi of living room, dining room, kitchen, and media room v stairs leading to an upper floor consisting of the master bedr wing, a pair of sitting rooms, and bedrooms for the couple's grown sons. The overall mood is unpretentious, with neu earthy colors in the personal spaces, and brighter colors in public rooms.

Madden gave the living room the feel of an old French fa house. "When I found the yellow silk curtains, I knew I h starting point," she says. Farrow & Ball paint matches the tains almost exactly, and provides a sympathetic backdrop the mix of textures and colors. The antiques include a pai wooden columns from France, Italian lyre-back chairs, an E lish refectory table and commode, and an assortment of fav books and papier-mâché objects.



This page: A round mirror accents a sitting room off the master bedroom. Chandler lamp is by Chris Madden for J.C. Penney. The urn is from Treillage. Sofa and armchair are covered in a chenille fabric from Braemore. Opposite: In a corner of the bedroom an antique *duchesse brisée* covered in a black-and-white documentary toile is a great place to curl up with a book. The side table is a pair of demilune chests of drawers pushed back-to-back.



This page: The dining room is in the former carriage barn. Madden's collection of decoupage plates from Kaas Glassworks hangs near the Adventurous bookcase and Single Pedestal table. Carpet is Tuscany. Ch are from Chris Madden for J.C. Penney Ho Collection. Opposite, clockwise from top: view of the dining room shows the painted original ceiling. The breakfast area features framed menus and Provençal pottery. Banquet has built-in dog beds for Winnie and Lola. For more details, see Resources



The family dines in the former carriage room, which has its original stone walls, columns, and wood-beamed ceiling now painted white. "The gray stone dominates the color in the dining room, so I had to make sure the ceiling and walls offset the dark tones," Madden says.

The upstairs rooms are a medley of browns, taupes, and tans. "I wanted a creamy and quiet background. The neutrals blend so well and provide that serenity," she says.

With occasional advice from her friend, designer Toni Gallagher, and colleague Carolyn Schultz, Madden created a tailored look that is personal, filled with objects from her travels with her husband, a former publishing executive who is now her business partner. And her work on an early book, *Interior Visions* shaped her taste. "I got to interview all my favorite decorators—Albert Hadley, Mario Buatta, Bunny Williams—it helped to refine my passion and personal vision." ●





Writer and Producer: Kendell Cronstron
Photographer: Peter Murdocl



RED, HOT, & BLUE

A Massachusetts Yankee relaxes in patriotic style on Long Island

page:
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y Henkin's weekend
age in Hamptons
Long Island. The
ter crate is from a
l fishing station, the
iture and pillows
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osite: Henkin
ome in his 1974
swagen Karmen
convertible, the
year the sports car
made.







"I wanted something off the beaten path
I wanted to kick back and wear my fishing boots





OU'D THINK GARY HENKIN was born on the Fourth July. His low-key 1949 cottage in a slightly scrappy Long and beach town is so saturated with red, white, and blue at the mere hint of another color would seem like a ghastly erration.

"I grew up in suburban Boston and spent my summers on e Cape Cod seashore," says Henkin, a vice president at Polo lph Lauren, "and I've always had an affinity for all things utical—white and navy blue, crisp and casual. The aesthetic eaks to me. I even look like my house."

It's probably more fitting, then, that Henkin is a Libra: lance is so integral to his cottage that a vintage swizzle ck placed at an incorrect angle could virtually upend the nbiance. But despite the house's orderliness, Henkin is no talitarian. First and foremost, the rooms are about relax-g. "I had spent ten years renting shares in a summer house East Hampton," he says, "and each year became less tran-il. Being in the business that I'm in, it's hard to summer in e Hamptons and not have it be a continuation of work. I nted something off the beaten path; I wanted to kick back d wear my fishing boots."

Henkin found nirvana in the unlikely form of Hampton ys, an unglamorous commercial-fishing town 18 miles st of East Hampton and worlds away from the social orbit. omeone had told me about Hampton Bays, how it was sur-unded by water and still had a good stock of simple fish-man's cottages," he recalls. "I'd been dreaming of a small ttage on a dirt road near water, and while I was looking rough the real estate listings in a local newspaper, I saw a cture of my house. It was a small cottage with a back porch d a fireplace, and it was on a dirt road. When I drove up to e house with the agent, I said, 'Geraniums,' and she said, xcuse me?' I said, 'Geraniums. All the house needs is gera-ums.' I made an offer on the spot."

Now cheery bright-red geraniums bloom in window boxes, ng with vinca vines that dangle above plantings of sea grass d lavender, a nod to Henkin's frequent travels in the South France. But in truth, the house needed more than just a tle flower power. Henkin painted the exterior and interior New England white, accented with a navy-blue trim custom-xed to match a World War II–era captain's blazer that he ll wears. The pint-size patch of lawn "looked silly, like a stage stamp," so he removed it and installed a shipshape



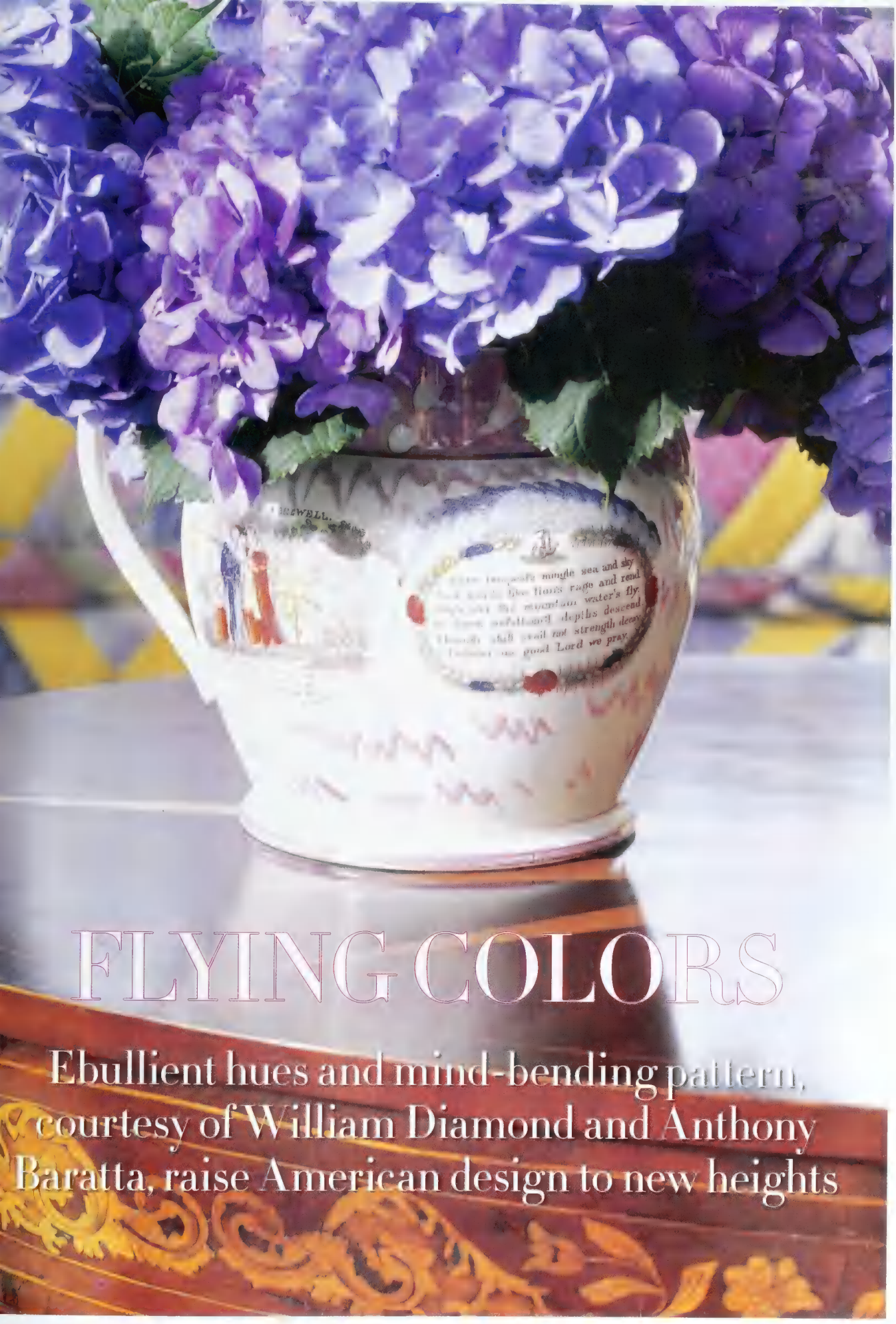
Above: Henkin regularly consults the *Farmers' Almanac* and local tide charts before he goes boating, often wearing his yellow slicker. Opposite, clockwise from top left: The fireplace, mantel, screen, and tools in the cozy living room are original to the 1949 house; IKEA furniture is accented with a variety of vintage tartan and beacon blankets; pillows are by Ralph Lauren Home. The kitchen was left virtually untouched, except for beadboard walls that Henkin painted in Ice Water by Martha Stewart; a collection of Navy tableware fills a cupboard, along with vintage drinking glasses—the toaster, teakettle, and coffee grinder are all by Michael Graves for Target. Cottage facade. Vintage and Ralph Lauren Home blankets and quilts cover a guest room's beds; wall paintings are of a lighthouse and a 1930s French sporting scene. For more details, see Resources.

boardwalk demarcated by nautical lamps and pilings and a field of crushed seashells and pea gravel. After winterizing the place, he turned his eye toward the interior, staining the floorboards to mimic yachtlike teak and filling tiny rooms with a carefully vetted assortment of sailboat fabrics, vintage tartan and patriotic blankets, nautical-motif drinking glasses, and seascape paintings, mostly collected during vacations from Nantucket to the Île de Ré. "When you're from the East Coast, you're from the East Coast," Henkin explains, "and this house could really be anywhere, from the Caribbean to Kennebunkport. It has a special quality because it reminds me of childhood, of summer camps and clambakes. All my dreams came true, in bright navy blue." ■



This page: The foyer' compass-patterned r custom-made by Sta Carpet, is echoed by pair of hanging quilts William Diamond and Anthony Baratta also designed the settee, covered in another vintage quilt, and the tiger maple table. Th Boston Harbor fabric covers the walls and is available through Family Heirloom Weavers. Pineapple lanterns by Charles Edwards. Opposite: An antique lusterwar pitcher on an inlaid table.

Writer: Christine Pittel Photographer: Tria Giovan



FLYING COLORS

Ebullient hues and mind-bending pattern, courtesy of William Diamond and Anthony Baratta, raise American design to new heights

WHEN THAT INTREPID design duo William Diamond and Anthony Baratta takes the color wheel out for a spin, hang on to your hat. "Some people are a little afraid of us," says Diamond, who was famous among his neighbors for the exuberant gardens he planted as a boy. "We've had clients say, 'We love your work, but could you tone it down a bit?'" Luckily, the owners of a brand new shingle-style house in a Boston suburb, a couple with three children, were all revved up for a rollicking ride. "The wife's favorite colors are hydrangea blue, hot pink, and sunflower yellow—the kind of clear, bright colors you find in a garden, and she didn't want them watered down," says Diamond. "She told us, 'I really want to go for it. Be creative. Don't hold back.'"

That was all it took to get Diamond and Baratta started. As the wife reminisced about her grandmother in Tennessee who made quilts (and her other grandmother, still doing needlepoint at the age of 94), Baratta flashed back to the painstaking sketches he made as a child on a visit to Colonial Williamsburg. "As soon as I walked through the front door, I saw this house as a total celebration of American design," he says.

The formality of the living room feels traditional, but the designers play with pattern to take it to a delightful extreme. Several Cowtan & Tout fabrics contribute to the custom patchwork on the sofa and curtains. Notice the nailhead hearts trimming the wing chairs. The plaid pillows were hand-embroidered with flowers. Custom rug from Stark Carpet.





Diamond and Baratta like to start with that tradition, and then give it a playful kick. As the wife explains, "I grew up with patchwork quilts, braided rugs, needlepoint pillows, and cozy florals, but never in my wildest dreams would I have thought of piecing together all sorts of fabric like a quilt and then using it to upholster a sofa. Bill and Tony listened to me talk about all the things I like and then they took me to a whole new place." Just look, for example, at her living room. That custom-made fabric turns a sofa into a vibrant riff on American country style, and it acquires blockbuster status when repeated on the curtains and a few more chairs. The custom-made rug, strewn with nosegays in between botanical prints (there's something surreal about stepping on all those carefully rendered picture frames), is not the [illegible] the-background floor. [illegible] would probably swoon at the sight of the flamboyantly curved, shocking pink wing chairs.

Initially, the wife owned just one lusterware pitcher—until Diamond and Baratta said to each other, "We really could have fun with this." They spirited her off on a shopping trip to London and came home laden with umpteen more. (A rule of thumb for the nascent collector: if one is good, ten are better.)

There was one small challenge that had to be overcome. The wife loves antiques; her husband does not. Diamond and Baratta were stumped until they realized antiques per se were not the problem; the husband just didn't like the crumbling paint and stuffy, museumlike atmosphere that often went along with them. So, working with master craftsmen, they designed new pieces that have the character and personality of the old—with flawless finishes. The dining room table was modeled on a mahogany original they saw in London, but the new version is perfectly sized for





page: In the master bedroom, were hand-stenciled and ted with Diamond and Baratta's inen from Lee Jofa. The couple's s were included in the custom- carved tiger maple bed. Linens rthault. Opposite top: The blue- white theme appears on the dining chairs, covered front and back Beauregard Epingle and Beaufort le from the Diamond Baratta ction at Lee Jofa. Custom rug by Carpet. Opposite below: A 19th- ry Staffordshire pitcher rests on f a pair of four-tiered serving s made for the room.



This page: Pennsylvania Dutch hex symbols inspired the breakfast room's bright painted floor. The straw-backed chairs were made in Scotland's Orkney Islands and custom-painted and cushioned with a Diamond Baratta wool plaid. A wirework hanging basket—reproduced by Marston and Langinger—that would have held plants in a Victorian conservatory was transformed into a chandelier.

This view: Taller Orkney chairs, covered in Manuel Canovas fabric, are pulled up to the breakfast bar. Left: Cowtan & Tout's Deerfield check brightens the windows along with the clients' collection of antique porcelain hens. Below: The gingham goes up to the ceiling in the kitchen, where the tiles were inspired by Hawaiian quilt patterns. Pot rack by Ann-Morris.









the room and made of antique American cherry wood. Th settee in the foyer was constructed of antique tiger mapl and could pass for a 19th-century American piece, excep this one is a hefty seven feet long. "I was sort of frightene by this huge room with its grand staircase and soarin 20-foot ceiling," says the wife. "It made most pieces of fur niture look too frail."

Diamond and Baratta tamed the space with a few inge nious reproductions that had the beauty of antiques, with 21st-century scale. Then they pulled out all the stops wit pattern. "I think there's been a moratorium on pattern fo the past five years, but it's due for a resurgence," says Dia mond. "We're always looking for fresh patterns that fee clean and strong." Not many people would hang two bi bold American quilts against an even busier fabric used a wallpaper, then up the ante with a stair runner stitched a intricately as a sampler and top it off with a whimsical com pass rug. Yet the underlying blues hold the cacophony a together and create a certain serenity.

"Everything for me starts with blue," says the wife, so th designers used that color as a leitmotif and then embedde other favorite themes, like hearts and flowers, throughou the house. "American folk art was always very persona marked with initials and things, and this is our reinterpre tation of that style," says Baratta. "A house isn't really a hom unless it relates to what the client loves." ●



This page: Surrounding the indoor pool, ten handpainted murals in a 1930s mood by artist David Cohn incorporate such personal touches as the couple's children and dog. The whole place got a lift when all the dark wood beams and the Janus et Cie Allfrey benches were painted white. Opposite top: The same custom blue-and-white awning stripe covers the walls, windows, and furniture. Opposite below: For the pillows, canvas was cut and pieced into nautical flag patterns. Custom rattan furniture by Bielecky Brothers. For more details, see Resources.

PACIFIC TRANQUILITY



Writer: JoBeth McDaniel Photographer: Tria Giovan
Producer: Senga Mortimer

Designer Suzanne Rheinstein brings a modern sensibility to an exquisite Malibu beach house steeped in Asian tradition



age: On the doorstep of the
Ocean, a leaning melaleuca
hades the beachside Jacuzzi and
ray lap pool. Sweet alyssum
erping thyme sprout up from
ir the stone patio. Opposite: A
d entrance separates the str
bu Colony from the serene hom
the walls.

FROM THE STREET, this house—with its peaceful, leafy entrance—might be mistaken for a Japanese temple tucked away in the country. Yet the heavy wooden doors lead to a sleek, modern home, right on the sand in the exclusive Malibu Colony community.

The owners, Howard and Deborah Klein, bought the house for weekend escapes. They were drawn to the strong Asian elements, the clean lines of windows peering out onto bamboo-laced walkways. "The bones of the house were there," says Deborah Klein. "The woodwork, the carpentry were exquisite."

Though space is at a premium in this celebrity-filled enclave, the house was private and serene, thanks to tall bamboos and a large coral tree along the perimeter of the front courtyard.

The Kleins brought in designer Suzanne Rheinstein to help with the interiors and gave her one guiding principle: simplicity. "The idea was that this would be a simple house by the sea," says Rheinstein. The Kleins wanted to keep to the Asian style, but downplay anything contrived or "themey," she says.

Rheinstein helped with a major kitchen renovation, and also removed several floor-to-ceiling mirrors. An overwhelmingly large walk-in fireplace in the master bedroom gave way to a smaller limestone hearth more in keeping with the rest of the house.

Rheinstein worked within Klein's preferred color palette—predominantly soft, sandy tones of cream and taupe. She added texture and visual interest with fabrics and accessories. Walls in the guest bath are swathed in a silvery patterned tea paper; the study is lined in a fine-textured grass cloth by Designtex. Handmade rugs of sisal, velvet, and silk are soft under bare feet.

Shoji screens cover many windows, providing both privacy and a rice-paper glow. "The way the light filters through is very soft, very peaceful," says Klein.

Much of the art came from the Kleins' frequent travels to Hong Kong, Thailand, and Singapore. "Each piece is beautiful and speaks for itself," says Klein. "I didn't like the idea of clutter." Some inspiration came from the elegant





Dining room chairs were custom made for the Kleins, inspired by Jean-Michel Frank. Bronze monkey statues on stands are from J.F. Chen, an antiques shop in Los Angeles. Glasses and yellow bowls are from Hollyhock, Suzanne Rheinstein's West Hollywood store. In the rear, next to a hand-painted Japanese door, wooden Asian serving bowls sit on a small 18th-century Chinese table.



This page: Shoji screens soften the sunlight pouring into a sitting area of the master bedroom. Lamps by Brian Bell. Opposite, above: Deborah Klein relaxes on a custom-made silk and linen sofa, one of two matching pieces set as mirror images on each side of the living room. The small table is a lacquered antique wig box from Japan; the lamp is an Asian bronze. Opposite, below: In the kitchen, a wood stove warms an eating area. Table is by Philippe Hurel; chairs are by Christian Liaigre.



simplicity of Klein's favorite hotel, the Oriental, in Bangkok.

Contemporary pieces and antiques mix easily, and sometimes it's difficult to see the difference between centuries. For example, some of the Klein's antiques from 18th-century China "almost look contemporary," says Deborah.

The Kleins wanted furniture that would complement, not compete, with the house's fine woodwork and strong architectural elements. Rheinstein ordered modern furniture upholstered in gentle, muted tones.

Throughout the house, Rheinstein created cozy nooks with inviting chairs, cashmere throws, and good reading lamps, perfect for a quiet afternoon curled up with a book. Most have an ocean view, and a natural soundtrack of ocean waves rolls through the windows, day and night.

Orchids adorn most rooms; they "fit in with the whole idea of the house," says Rheinstein. Orchids thrive in Malibu's mild Mediterranean climate and require little coddling, making them perfect for a beach house.





Fireplaces warm the kitchen, the master bedroom, the living room, and the media room; they get plenty of use in every season when the cool fog rolls in off the Pacific Ocean.

Klein loves the contrast of the beach to their primary home in Encino, a traditional 1930s-era house with extensive gardens spreading over five acres. "When we go out there on the weekend, it is totally relaxing and serene," she says. "We can do everything there that we do on vacation. You get the feeling that your backyard is the ocean."

The Kleins and their two sons enjoy entertaining friends and family here with casual dinners and beach days. There's always company on the Fourth of July, when offshore barges float in, loaded with fireworks, and light the Malibu skies with a fiery show.

For Rheinstein, the house was a welcome change in style. "I'm known for my traditionalist decorating," she says. "I like fewer things, but better things. It was really nice for me to do this, to have a change of pace."

Rheinstein loves the blend of contemporary with the significant pieces of Asian art and antiques the Kleins added from their travels. "But this house is not about being a showplace," she says. "It's just a marvelous house to go for the weekend—surf, swim, and relax, enjoy the beach, then lock it up and go home. It's beautiful, yes, but in a very modern, easy way." ●



This view: In the study, a leather and linen Christian Liaigre sofa is fronted by an old lacquered leather Chinese chest. Orchids are in glass vases crafted by William Yeoward; small round table in back is by Kerry Joyce. Opposite, inset: In the master bedroom, 19th-century French herbarium prints decorate the walls. The bed sits atop traditional Japanese tatami mats.

THIRST AID

FROM POOLSIDE TO SEASIDE, COOL COCKTAILS ARE THE ANTIDOTE TO HEIGHT-OF-SUMMER HEAT WAVES



CILANTRO-LIME COOLER
Made with or without rum, the two tropical ingredients in this quencher make for an exotic combination.

LIMEADE WITH RED CHILE
An old standard gets a fiery kick with an unexpected addition. The glasses and tray rest on Oasis grass cloth from Stark.



Producer: Mary-Ellen Weinrib Photographer: Sang An



ICED MINT-VANILLA TEA
A brew steeped with fresh herbs is spiked with vanilla. Vintage cocktail Dover tumblers are from Replacements.



CRANBERRY-GUAVA COCKTAIL
This bright drink—from the bar at the Horned Dorset Primavera hotel in Rincón, Puerto Rico—is what results when a cosmopolitan takes a Caribbean vacation. The cocktail set was designed by Adam Tihany for Christofle. For more details, see Resources

Recipes

For virgin versions of these drinks, substitute spring or sparkling water for alcohol.

CILANTRO-LIME RUM COOLER

A riff on the traditional mojito—made with mint—this recipe is adapted from the Horned Dorset Primavera hotel bar, and calls for more exotic cilantro. A professional-grade blender, such as the Waring Pro, ensures a smooth drink.

- 1 cup firmly packed cilantro leaves, plus sprigs for garnish
- 1 quart iced spring water
- ½ cup superfine sugar
- ½ cup freshly squeezed lime juice, from about 5 limes
- 1 cup Myers's Rum (optional)
- 1 cup crushed ice

In a blender on high speed, puree cilantro leaves, 1 cup water, and sugar for 2 minutes. Pour mixture through a fine mesh strainer into a pitcher. Discard any fibrous residue. Return mixture to blender. Add remaining water, lime juice, rum, and crushed ice. Blend at high speed for 30 seconds. Serve immediately. Garnish with cilantro leaves. Serves 4.

LIMEADE WITH RED CHILES AND VODKA

Adapted from Dishing with Style *(Clarkson Potter, $30) by Rori Trovato.*

- 2½ cups superfine sugar
- 3½ cups water
- 1¼ cups fresh lime juice, from about 10 limes
- 1 or 2 small red serrano chiles or red jalapenos, sliced into thin rounds, plus extra for garnish
- Vodka (optional)

In a large saucepan, combine sug with water. Cook over high heat unt sugar is dissolved, about 3 minute Continue cooking until mixture slightly thickened, about 3 minute Remove pan from heat. Cool to roo temperature. Add lime juice ar chiles. Stir. Refrigerate for at lea 3 hours. (Mixture will keep for days; the heat will intensify the lo ger it sits.)

Fill highball glasses with ice cube Add vodka to taste and fill glasses wi limeade. Garnish with chile rounc Serves 6.

ICED MINT-VANILLA TEA

Recipe adapted from Dishing with Sty *(Clarkson Potter, $30) by Rori Trovato*

- 4 bunches of fresh mint or 1½ cups dried whole mint leaves, plus additional fresh mint for garnish
- 1½ cups sugar
- 3 quarts boiling water
- 1½ cups Absolut Vanilia vodka, or to taste

In a heat-proof container, combine m and sugar. Add boiling water. Stir un sugar is dissolved. Let cool to roo temperature. Refrigerate for at least hours, or until cold. Strain and disca leaves. Add vodka. Pour mixture ir a 4-quart glass pitcher. Add ice cub to fill. Garnish drinks with fresh mi Serves 8.

CRANBERRY-GUAVA COCKTAILS

Recipe adapted from the Horned Dors Primavera hotel bar.

- 2 cups cranberry juice
- 1 cup canned guava nectar
- ½ cup Precis vodka, or to taste
- 1 cup cracked ice

Combine all ingredients in a cockt shaker. Shake until cold. Pour in chilled glasses. Serves 6. ■



Speaking of cross-dressing...ever use my all-natural salad dressing as a marinade?

Paul Newman

Shockingly, the whole idea of using my salad dressing for something other than salad is not as unnatural as it seems. I use virgin olive oil and herbs and spices so fresh you'll be tempted to slap them. But don't. Instead, turn a humble chicken breast into "poulet," dress up a London broil, and give the slightest shrimp a superiority complex. So next time you're having doubts about dinner, just cross-dress.

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WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMME

Contain Yourself

Outsize pots and jars are a boon for garden trouble spots

PRACTICE YOUR SCALE

In my mental manila folder of childhood memories, there is a summery Southern garden redolent of boxwood and sweet alyssum, with trees full of warm yellow cherries and, in a shady corner bed by a white porch, a huge, always cool-to-the-touch terra-cotta urn. The urn made that nondescript bed magical—its outsize scale seemed sophisticated, mysterious, and downright glamorous. That memory is a lesson in how to bestow star power on an ordinary garden space.



Large-scale terra-cotta planters and urns are no longer prohibitively expensive; this rolled rim urn is available from Seibert & Rice. For more details, see Resources.

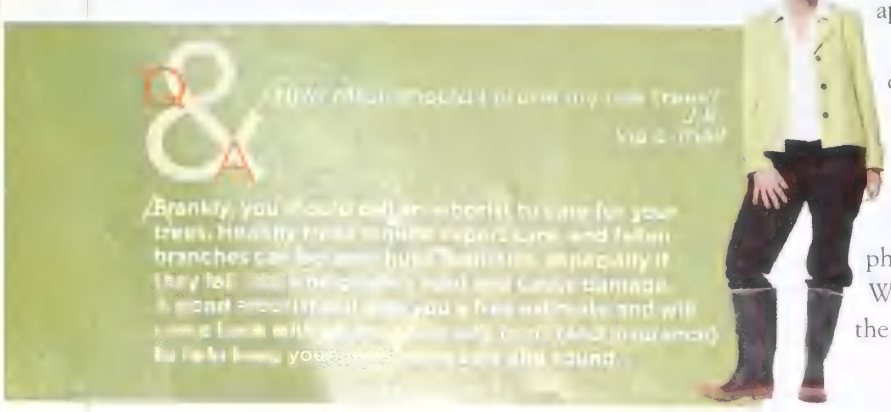
PURCHASING BIGGER POTS

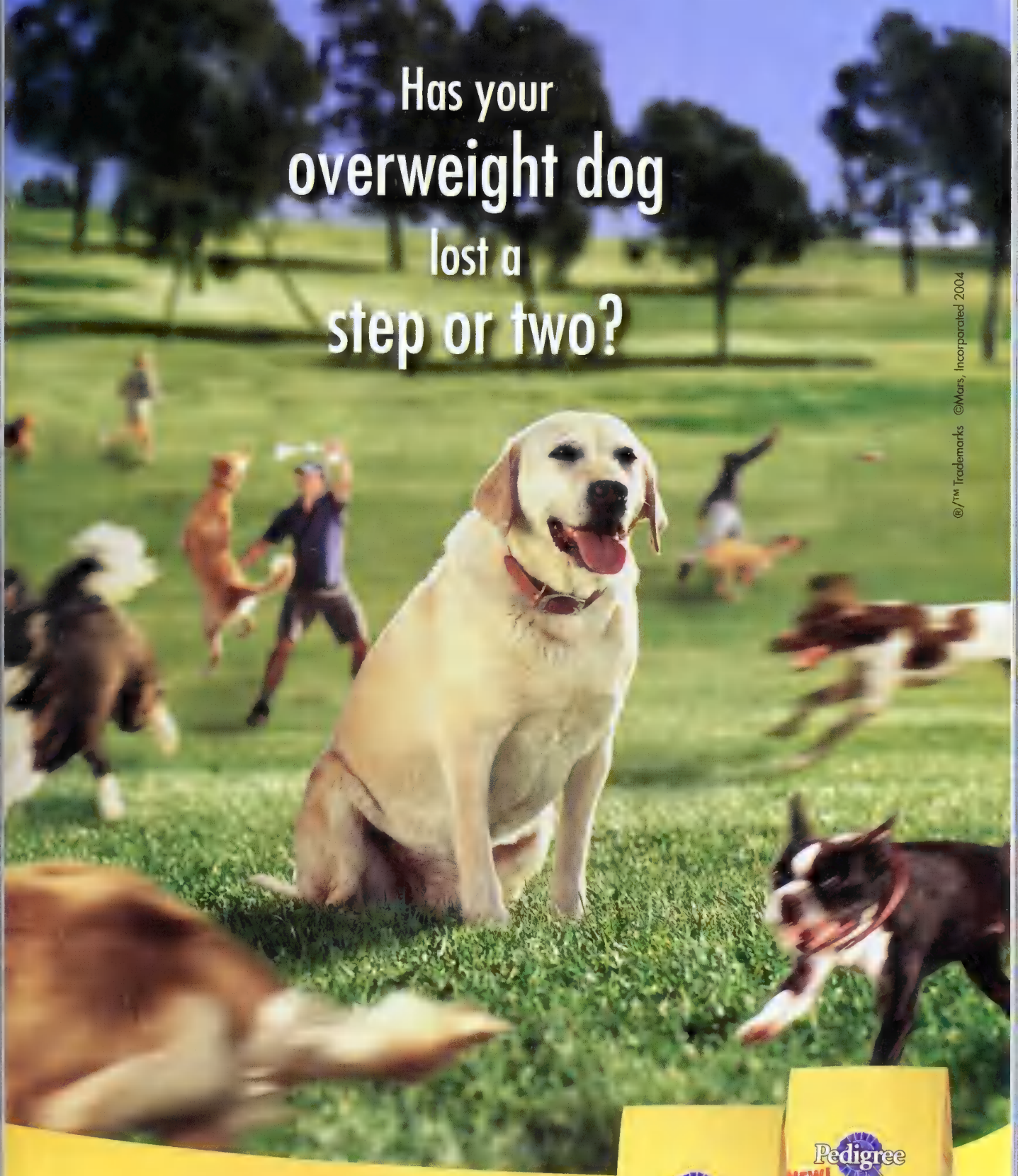
A decade or so ago, it was nearly impossible for the ordinary gardener to purchase large-scale containers; either you inherited them or you inherited the money to buy them. But that's not so anymore. Today they can be made of clay, metal, or even good-looking plastic, and are available at prices to suit any budget. Look for larger-than-life versions of narrow Long Toms, trad urns, lipped flowerpots, shallow bowls, and oil jars with pinched necks. If you are going for a classic look, choose shades in stark white, dark green, or shiny black. For a contemporary air, look for gray, off-white, or matte black in unadorned shapes. For me, the newest thing in big pots is big colors. Cobalt blue, milky turquoise, acid green, and goldenrod-glazed containers are like huge cocktail rings for the garden. You don't have to plant the pots, but if you do, add drama, don't dilute it.

BIGGER IS BETTER

Here are six ways I use big pots to dramatic effect.

- Rip off hideous rusty downspouts and let water splash from your roof directly into large containers, which become rainy-day fountains. Water porc plants with an old-fashioned di per from Agway.
- Space large containers alor the top of a wall or place a pair c either side of a stairway. The juxt position of architecture and art mak both look more important. Just mak sure that the pots won't blow over in storm—fill them with stones or sand.
- Use a blank wall as a backdrop for a pot setting. Pla a tall container against the wall and frame it with trell nailed right into the brick. Add a wide, shallow, water-fill basin and several smaller pots filled with shrubby herbs ar that eyesore becomes a focal point.
- Post two pots at the beginning of a garden path. A the far end, mark the destination with another pair one central pot. Smaller destination pots make the pat appear longer; larger ones make it look shorter.
- Almost every garden has something that nee disguising. The top of our well culminates in an ug pipe. I upended a blue pot over this to create a pla form for an eye-level water-lily pot.
- Cover up bare spots. Under a shady map tree, I arrange big pots filled with chartreuse El phant's ears, bright coleus, and tuberous begonia White pots shine out in the shade, dark pots fade in the shadows. Create your own atmosphere. ●





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Resources

All prices shown are approximate suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

44 BY THE SEASHORE

Fabrics, Page 44 **1.** Tahiti in green #33323/4—Clarence House (T); 800-803-2850. **2.** Joiplin #LF4311/02 from the Rhythms collection by Liberty through Osborne & Little (T); 212-751-3333. **3.** Ondule Silk in Coral/Moss #2400-GWF 123 from the Calypso line by Groundworks through Lee Jofa (T); 800-453-3563. **4.** Galatea in Sand #1429/02—Grey Watkins through Donghia (T); 800-366-4442. *Page 46.* **1.** Maldives #F2462 in Outremer 1—Pierre Frey (T); 212-213-3099. **2.** Ondule Silk in Sun/Pacific #2400-GWF 540 from the Calypso line by Groundworks through Lee Jofa, see above. **3.** Granita #10001 in colors 04 Lime Green and 12 Caribbean Blue—Donghia, see above. **4.** Glant Silk Sheer #9537 in blue 10—Glant Textiles (T); 800-884-5268. *Page 48.* **1.** Aquarius #F2388 in Sable 3—Pierre Frey, see above. **2.** La Mer #33999-2—Clarence House, see above. **3.** Cote D'Azur #26635-008—Scalamandré (T); 800-932-4361. **4.** Slow Poke #7632-20—Bassett McNab through Hinson & Co. (T); 212-688-5538.

54 ABOVE IT ALL

Designer: **Anthony Wilder Design/Build;** 301-907-0100. **Armchairs; ottomans**—Lee Industries (M); 828-464-8318.

58 SUMMER BREEZE

Pages 58 to 65: Designer: **Markham Roberts;** 212-288-6090. *Porch:* **Teak coffee table**—Far Eastern Antiques & Arts (T); 212-460-5030. **Pillow fabric,** Plantation Beige #R1353-3—Lee Jofa (T); 212-688-0444. **Green garden stools**—James Sansum Fine & Decorative Art (R,T); 212-288-9455. *Entry hall:* **Table skirt** (C). **Table skirt fabric,** Constable Flannel in Garnet #89332-178—Brunschwig & Fils (T); 212-838-7878. **Table skirt trim,** #V70-001—Scalamandré (T); 800-932-4361. **Candle sconce; mahogany lamp; silvered eggs**—James Sansum, see above. **Mirror** (C)—J. Pocker & Son (R); 212-838-5488. **Chinese bamboo chair**—Watkins & Fonthill (T); 212-755-6700. **Antler vase**—Amy Perlin Antiques (R,T); 212-593-5756. **Anglo-Indian mother-of-pearl inlaid table**—Niall Smith Antiques (R,T); 212-750-3985. **Anglo-Indian settee**—Lumiere (R,T); 212-535-6111. **Settee fabric,** Northport in Ochre, 185801—Gramercy through F. Schumacher & Co. (T); 800-332-3384. **Glazed garden stools**—William Wayne & Co. (R); 212-288-9243. **Lantern,** Charles Edwards (R,T); 011-44-20-7736-8490. **Wallcovering** on stairwell, Asia Kitchen in Natural—Stark Wallcovering (T); 212-355-7186. *Dining room:* **Curtain fabric,** Pedigree Silk Plaid, #2000188 in color 16—Lee Jofa, see above. **Wallcovering,** #G970 in color 28—Donghia (T); 800-366-4442. **Wall stenciling,** custom by Marguerite MacFarlane and Peter Cozzolino—The Studio; 518-284-2420. **Tibetan wool carpet** (C)—Apsara (R,T,M); 631-329-3553. **Alter table** (C). **Pagoda-style wall lanterns; base hurricanes**—John Rosselli (T); 212-593-2060. **Persian vase/lamps**—James Sansum, see above. **Gilt frame mirror**—J. Pocker & Son, see above. **Fabric on chairs,** Gainsborough Velvet in Auburn #42813—F. Schumacher, see above. **Bamboo stand**—Todd Alexander Romano Antiques and Decorations (R,T); 212-879-7722. **Plates; tortoiseshell glasses**—Barneys New York (R); 212-826-8900. **Bowls**—White on White (R,T); 212-288-0909. *Living room:* **Velvet sofa; armchairs; carved oak refectory table** (C). **Sofa fabric,** #15120—Clarence House (T); 800-803-2850. **Armchair fabric,** Auriculas & Roses #2102-01—Chelsea Editions (T); 212-758-0005. **Brown tufted chairs,** Brewster chair—George Smith (R,T); 212-226-4747. **Tufted chair fabric,** Gainsborough Velvet in Auburn #42813—F. Schumacher, see above. **Area rug,** Abaca—Misha Carpet (T); 212-688-5912. **Curtain fabric,** Carnation Crewel #4007/01—Chelsea Editions, see above. **Pair of steel cube tables**—Burden & Izett (R,T); 212-941-8247. **Double gourd lamp,** Christopher Spitzmiller—Mecox Gardens (R,T); 631-287-5015. *Library:* **Sofa, chairs** (C). **Sofa fabric,** York Chenille in Chamois #4583 0[illegible]—Brunschwig & Fils, see above. **Inside chair fabric,** Jaipur [illegible] in Topaz #990004-416—Lee Jofa, see above. **Outside chair fabric,** New Delhi in Tobacco #98074A-011—Scalamandré, see above. **Paneling design and installation,** by Alex Stivala—Carpen House (M); 315-823-1717. **Sofa throw fabric,** Palmiers #519901—Clarence House, see above. **Indian [illegible] painting**—James Sansum, see above. **Coffee table,** [illegible] Dougall—Hinson & Co. (T); 212-688-7754. **Light fixture**—Niermann Weeks (T); 212-319-7979. *Master [illegible]* **Carpet** (C)—A.M. Collections (T); 212-62[illegible] **canopied bed; chaises; bedhanging** (C). **Sofa** [illegible]sborough Velvet—F. Schumacher, see above. **Sh[illegible]hair fabric,** Craftsburg in Sandstone #184903—Gramercy through F. Schumacher, see above. **Naturalist prints**—J. Pocker, see above. **Chaise fabric,** Ian Mankin Ticking II in Taupe—Coconut Co. (R,T); 212-539-1940. **Ottoman and wallcovering fabric,** #HM924-503—Christopher Norman (T); 212-644-4100.

66 THE WAR OF THE ROSES

Pages 66 to 71: Landscape designer: **Roger Warner Garden Design;** 707-942-9372. *Rose sources:* David Austin Roses (MO); davidaustinroses.com. Syl Arena Roses (MO); arenaroses.com. White Flower Farm (MO); whiteflowerfarm.com.

72 THE GREAT OUTDOORS

Page 72: **Slipper chair**—Sutherland Poolside Collection by John Hutton (T); 800-717-8325. **Cushion and pillow fabric,** Big Stripe in Cool Pool—Perennials Outdoor Fabrics (T); 888-322-4773. **St. Tropez hat**—Bungalow (R); 203-227-4406. *Page 73: Cushion, top: Fabric,* **Madison in Sky**—Lulu DK through Hinson & Co. (T); 212-688-5538. **Piping,** Madison in Chocolate Brown—Lulu DK through Hinson & Co., see above. *Cushion, second from top:* **Fabric and Piping,** Oh, Susannah Stripe Acrylic Print in Strawberry and Sky—Brunschwig & Fils (T); 800-538-1880. *Cushion, middle:* **Fabric,** Oh, Susannah Acrylic Print in Mimosa—Brunschwig & Fils; see above. *Cushion, second from bottom:* **Fabric,** Madison in Chocolate Brown—Lulu DK at Hinson & Company (T); 212-475-4100. **Piping,** Madison in Sky—Lulu DK through Hinson & Co., see above. *Cushion, bottom:* **Fabric and Piping,** Sombrero Stripe in Fandango—Donghia (T); 800-366-4442. *Page 74:* **Briton Bench**—Design Within Reach (R); 800-944-2233. *Umbrellas, top to bottom:* **Octagon teak Santa Barbara umbrella,** Regatta China Blue fabric with banding in Regatta Summer Sky—Santa Barbara Designs (T); 800-919-9464. **Big Bloom octagonal umbrella** in color Pool—Sea-Cloth (R,T); 203-422-6150. **Batik umbrella**—Pier 1 Imports (R); pier1.com. **Newport rocking chair**—Barlow Tyrie (M); 800-451-7467. **Wave chairs** w/stand—Property (R,T); 917-237-0123. *Page 75:* **Cabana; cabin deck chair** with awning, Multi-Color Stripe—Janus et Cie (R,T); 800-245-2687. **Towel,** Luberone—Ralph Lauren Home (M); 888-475-7674. **Kelly P Flip-Flops**—Red Luggage (T); redluggage.com.

76 OBJECT LESSON

Pages 76 to 85: Designer: **Chris Madden.** *Throughout:* **Carpentry**—Adam Kapelanski, 914-433-6802. **Flowers**—American Blooms, 888-399-1700. **All Chris Madden items** from the Turning Home Into Haven Chris Madden collection for J.C. Penney Home Collection—J.C. Penney (R); 800-222-6161. *Web site:* jcpenney.com. *Living room:* **Curtains**—Silk Trading Company (R,T); 323-954-9280. **Sofa,** Adventurous by Chris Madden. **Slipper chair fabric,** Leopard—Clarence House (T); 800-803-2850. *Bedroom:* **Metal bed, bench,** Adventurous; **bed curtains,** Claire; **lamps,** Mandarin; **coverlet, shams,** Vermicelli, all by Chris Madden. **Duvet; Euro shams; dust ruffle,** Anna Collection in Ivory—Sferra Bros. (R,T); 732-225-6290. **Carpet**—Carpet Trends (R,T); 914-967-5188. *Sitting room:* **Window seat; sofa; armchair fabric,** chenille—Braemore Textiles (M,T); 212-292-3200. **Lamp,** Chandler by Chris Madden. **Urn**—Treillage (R,T); 212-535-2288. **Mirror,** Chris Madden—Bassett Furniture Direct (R); 972-503-0330. **Carpet**—Carpet Trends, see above. *Dining room:* **Pedestal table, bookcase** both Adventurous; **carpet,** Tuscany, all by Chris Madden. **Decoupage plates**—Kaas Glassworks (R); 212-366-0322. *Web site:* kaasglassworks.com. **Leg table,** Adventurous by Chris Madden. **Rustic two-light wall sconce**—J.C. Penney Catalogue, see above. *Breakfast area:* **Lamp,** Harbor by Chris Madden. **Slipper chair and banquette fabric,** Les Muses et le Lion—Pierre Frey (T); 212-213-3099. **European Rose pots**—Treillage, see above.

86 RED, HOT, AND BLUE

Pages 86 to 89: Living room: **Sofas**—IKEA North America (R,MO); 800-434-4532. **Pillows**—Ralph Lauren Home (M); 888-475-7674. *Kitchen:* **Paint,** Ice Water #B26 from The Martha Stewart Everday Collection—Martha Stewart Paints (M); 888-627-8429. **Tea kettle; toaster; coffee grinder,** Michael Graves—Target (R); 800-440-0680. *Guest room:* **Blankets**—Ralph Lauren Home, see above.

90 FLYING COLORS

Pages 90 to 99: Designers: **Diamond Baratta Design;** 212-966-8892. *Entry:* **Table, settee** (C). **Hanging lanterns** (C)—Charles Edwards (R,T); 011-44-20-7736-8490. **Rug and stair runner**—Stark Carpet (T); 212-752-9000. **Wallcovering,** custom Boston Harbor fabric by designers—Family Heirloom Weavers (R,T); 717-339-0112. *Living room:* **Sofa, wing chairs** (C). **Drapery and sofa fabric,** custom quilted fabrics including #10511-02, #1032-71—Cowtan & Tout (T); 212-647-6900. **Carpet** (C)—Stark Carpet, see above. **Yellow pillow fabric,** #244810—Jim Thompson through Jerry Pair (T); 800-909-7247. *Dining room:* **Carpet** (C)—Stark Carpet, see above. **Chairs; table; dumbwaiter** (C). **Chair front fabric,** Beauregard Fringle #2002203 in blue 5 from the Diamond & Baratta Collection—Lee Jofa (T); 212-688-0444. **Chair back fabric,** Beaufort Épingle #2002204 in blue 5 from the Diamond & Baratta Collection—Lee Jofa, see above. **Chandelier,** #PGR-133—Price Glover (R,T); 212-772-1740. **Drapery fabric,** Sambon in gold/white #C2-601-07—Christopher Norman (T); 212-644-4100. *Master bedroom:* **Carpet** (C)—Stark Carpet, see above. **Bedside table, bed** (C). **Niche wall fabric,** Linford Linen #2002205 in pink 7 from Diamond Baratta Collection—Lee Jofa, see above. **Wall and ceiling stenciling,** by Adam Lowenbein; 212-645-4280. **Bed linens**—Porthault (R,T); 212-688-1660. *Breakfast area and kitchen:* **Table; plaid chair fabric; backsplash tile** (C). **Chandelier**—Marston & Langinger (R,T,M); 212-575-0554. **Drapery fabric, cabinet curtain fabric,** Deerfield #4472-36—Cowtan & Tout, see above. **Floor stenciling,** by David Cohn; 212-741-3548. **Ceiling wallpaper** (C). **Pot rack** (C)—Ann Morris (T); 212-755-3308. *Pool house:* **Sofas; chairs; ottomans; side table,** custom rattan—Bielecky Bros. (T); 212-753-2355. **Wall fabric; curtain fabric; upholstery fabric; throw pillows** (C). **Benches,** Allfrey low bench painted white—Janus et Cie (R,T); 800-245-2687. **Lanterns,** Nickel Jumbo cast Blake—Charles Edwards, see above. **Ceiling murals,** by David Cohn, see above.

100 PACIFIC TRANQUILITY

Pages 100 to 107: Designer: **Suzanne Rheinstein;** 310-550-8900. *Throughout:* **Orchids,** by Zuma Canyon Orchids; 310-457-9771. *Patio:* **Outdoor furniture**—Munder-Skiles (R,T); 212-717-0150. *Dining room:* **Table,** Klismos by Emanuel Morez—Randolph & Hein (T); 310-855-1222. **Chairs** (C). **Chair fabric,** Turmeric #91024-2—Rogers & Goffigon (T); 212-888-3242. **Bronze monkeys and steel stands**—J.F. Chen Antiques (R,T); 323-655-6310. **Chinese console**—Robert Kuo Ltd. (R,T); 310-855-1555. **Framed drawing,** graphite on paper by Judith Foosaner—Louis Stern Fine Arts; 310-276-0147. **Candlesticks, glasses, yellow bowls**—Hollyhock (R,T); 310-777-0100. *Master bedroom:* **Club chairs**—A. Rudin (T); 310-659-2388. **Chair fabric,** #10700-01, Stanton Weave in Cream—Cowtan & Tout (T); 212-753-4488. **Pillow fabric,** Sutton Bay in Sage Green—Jim Thompson (T); 212-546-9001. **Side tables,** by Marriette Himes Gomez—Hinson & Co. (T); 212-688-5538. **Alabaster lamps**—Downtown (R,T); 310-652-7461. **Sterling coral; natural shells; framed herbariums**—Hollyhock, see above. **Bedding**—Pratesi (R,T) 212-288-2315. *Living room:* **Daybed,** custom; **cashmere throw**—Hollyhock, see above. **Daybed fabric,** Puissance #92906-04—Rogers & Goffigon, see above. **Side table** Costello #KJ-4001 by Kerry Joyce—Jerry Pair, see above. **Vase/lamp**—Robert Kuo see above. **Artwork,** collage by Dan Abramson—Louis Stern Fine Arts, see above. *Kitchen:* **Table,** Datcha Console Table by Phillipe Hurel—Enid Forc Atelier (T); 415-255-1777. **Chairs,** Archipel in ebonized finish by Christian Liaigre—Kneedler-Fauchère (T); 310-855-1313. **Chair fabric,** Chelwood Weave in Sand, #FO902-15—Cole fax and Fowler through Cowtan & Tout, see above. *Study:* **Sofa,** Dag Daybed by Christian Liaigre—Kneedler-Fauchère see above. **Leather on frame and bolsters,** Chatham #630 in Acorn by Garrett Leather—Hinson & Co., see above **Cushion and pillow fabric,** Stanton Weave in Taba #10700-02—Cowtan & Tout, see above. **Chinese lacquered trunk**—Charles Jacobsen (T); 310-652-1188. **Wine carafe and magnum,** Olympia by William Yeoward; **chair,** custom—Hol lyhock, see above. **Round table;** Quinn tray table #KJ4002 by Kerry Joyce—Jerry Pair, see above.

114 CONTAIN YOURSELF

Sources: Seibert & Rice (MO): seibertandrice.com. Smith & Hawken (R,MO): smithandhawken.com.

120 GARDEN PARTY

Designers: **Diamond Baratta Design;** 212-966-8892. **Sofa chair; end table; coffee table; wall latticework** (C). **Carpet** (C) through—Stark Carpet (T); 212-752-9000. **Sofa and chair fabric,** solid pink cotton—Osborne & Little (T); 212-751-3333. **Drapery fabric,** white matelassé #6655F—Phillip Jeffries (T); 800-576-5455. **Drapery trim** (C)—Rogers Cus tom Trims (T); 773-745-6577. **Lace drapery fabric,** Miza #16012—Bergamo (T); 212-888-3333. ●

CORRECTIONS

May 2004: In "Beach Chic," page 102, the coffee table was misidentified. It was designed by Kerry Joyce from Dessin Fournir through Jerry Pair (T); 310-855-1313.
June 2004: The following resources were inadvertently omitted for "A Grand Plan," page 134. *For more information:* The Kluge Estate Farm Shop; 434-984-4855. *Garden designers:* Ed Vasilcik, Stone Crop; 434-286-9291. George Carter, Silverstone Farm; 011-44-1362-668-130.

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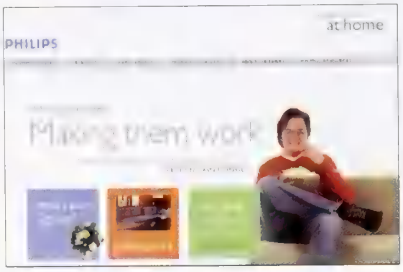
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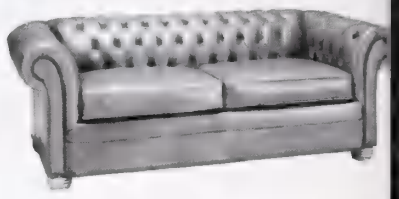
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WRITER: CHRISTINE PITTEL PHOTOGRAPHER: TRIA GIOVAN

GARDEN PARTY

Trelliswork can make a room bloom

Ever since the legendary decorator Elsie de Wolfe moved the trellis indoors, designers have been using it to bring a breath of fresh air into a room. "Treillage also adds instant architecture where there is none and masks problems like uneven walls and cracking plaster," says Anthony Baratta, who designed this sunroom (in the house featured on page 90) with partner William Diamond. Every detail—the rug, the lamp, the pillow—carries out the garden theme. Even do-it-yourselfers whose talents don't extend to latticework flower baskets can pick up a stock trellis at a lumberyard. "Paint it white against a blue background," says Diamond, "and you'll feel as if you're looking at the sky." For more details, see Resources.



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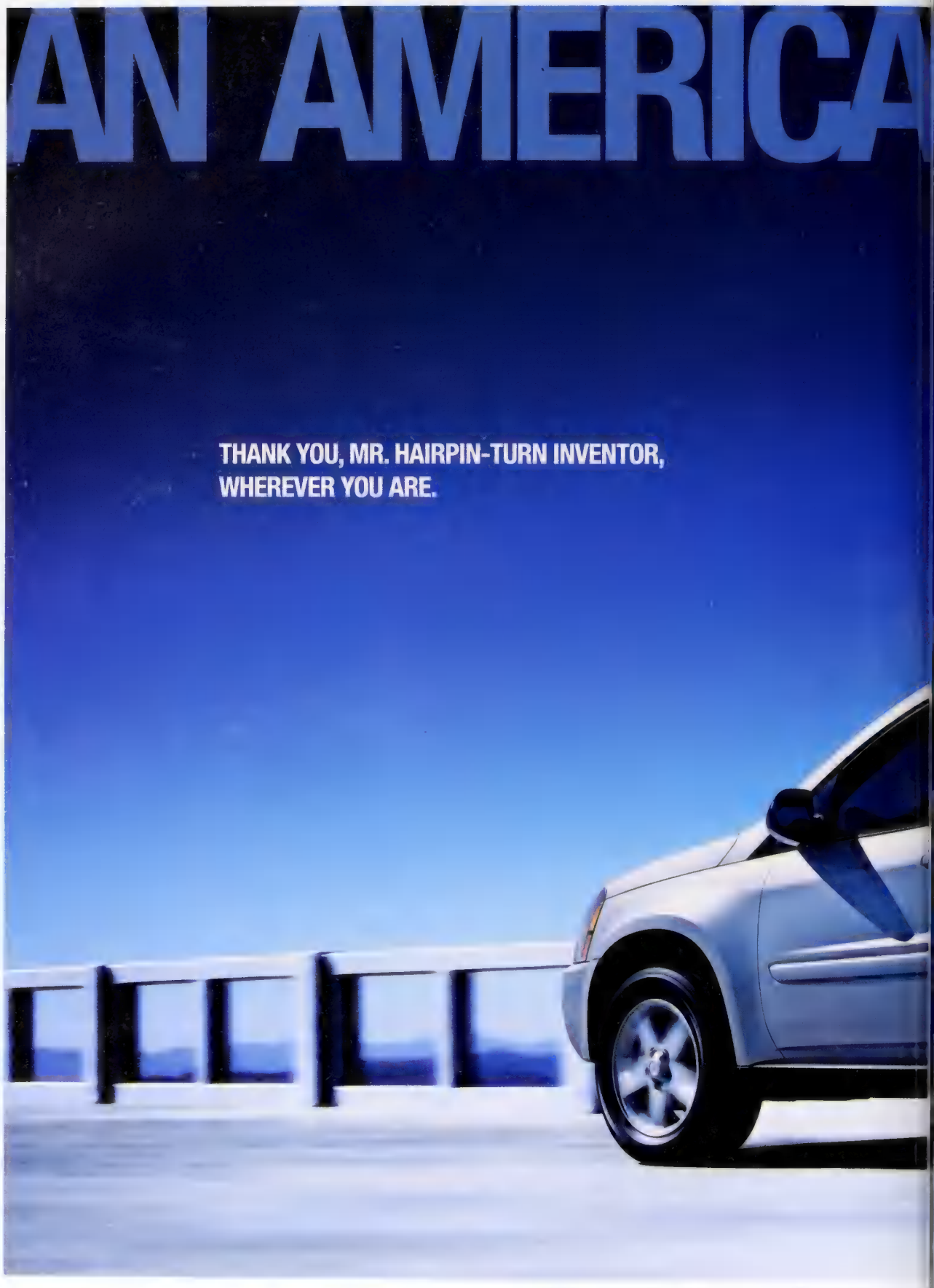
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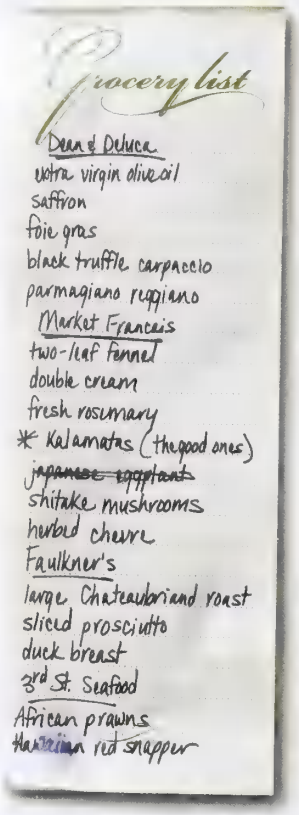
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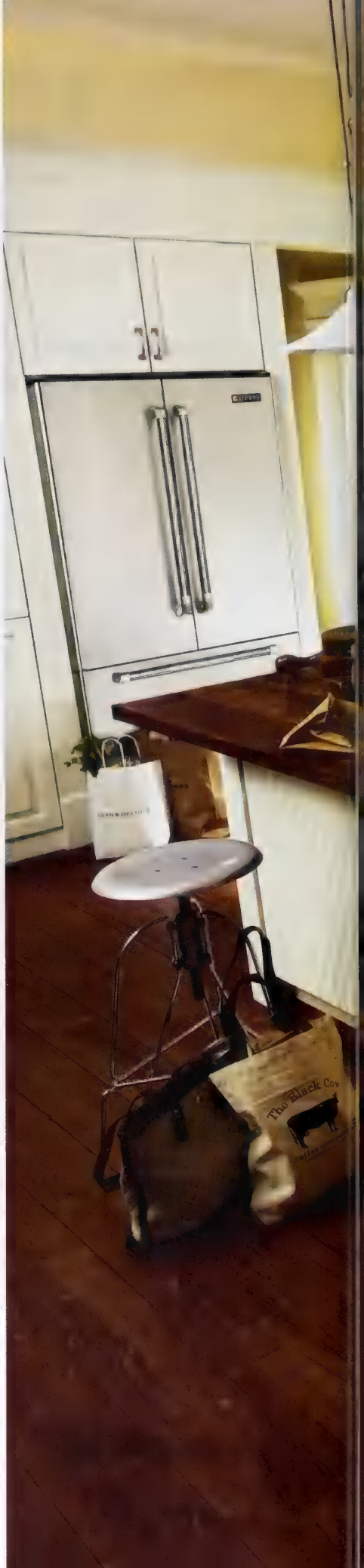
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FEATURE

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This page: A bathroom wall in a 14th-century French chateau is painted with hues that resemble vivid colors found in the structure's original plaster.

ON THE COVER
The light blue built-in sofa and shades play off the natural green of the bamboo grove outside a Hollywood house designed by Kelly Wearstler.
Photograph by Grey Crawford

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Inspired design... CREATIVE solutions

PHILIPS TEAMS UP WITH DESIGNER STEPHEN SAINT-ONGE TO BLEND GREAT DESIGN WITH TODAY'S TECHNOLOGY.



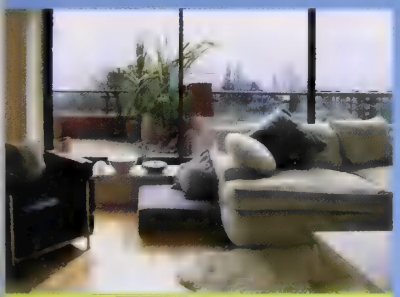
With the dazzling array of new technology options available in today's marketplace, consumers are faced with a multitude of decisions regarding which products are best for their lifestyle—and how those products can fit into their home décor. To inspire consumers and simplify their choices, Philips has taken its longstanding commitment to combining design and technology to the next level by teaming with nationally recognized home and style designer Stephen Saint-Onge.

Right at home with a wide range of interior styles, Stephen Saint-Onge has created some of the country's most dynamic interiors. He also has entertained scores of TV viewers on programs such as "Oprah", "The View" and TLC's "While You Were Out"—yet he knows how to keep things simple, always accenting the "home" in home design. So whether you describe your taste in furnishings as urban/contemporary, country cottage, traditional classic, or eclectic, there's an easy, comfortable technology solution to fit your lifestyle—and you can find it at www.designingathome.com.

Remember, change doesn't have to mean a big-budget, time-consuming makeover; whether it's putting a new frame on an old photograph or removing the covers from your favorite books, transformation can be as simple as displaying—and lighting—what you already own in a different way.

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Q:

Can technology improve the look of a room?

Today, it can. Sometimes, technology products can be big, bulky things that disrupt the design of a room. It is more of an afterthought—something you bring into the room after the interior is already designed. Now technology can be streamlined and beautifully designed so electronics can actually enhance an interior and become center points of interest in a room.



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Do you have an example of this?

Philips Cineos® TV is a great example. It provides the large screen size without the bulk, depth or weight—and you can get up to a 65-inch screen. Once upon a time, a TV of that size would have been a serious obstacle to the beauty of a room. No longer!

What if you don't have extra space for a separate home theater?

Many American living rooms are already well on their way to being home theaters; they've got plush, comfortable seating and a large, flat-screen TV as starting points. From there, homeowners are upgrading to surround-sound systems, which deliver the ultimate sound experience while you're enjoying a movie or a game.

How important is lighting when planning the design of a room?

Whether you're building a home from scratch or redesigning an existing space, lighting is the place to start—and the finishing touch in any room. Lighting sets the tone in every interior. While people are comfortable experimenting with candlelight, they don't always realize how simple it is to transform your space with light bulbs. For instance, the Philips Halogená® decorative line of bulbs has a specially-designed faceted glass casing that really makes the light sparkle. Here's a trick I like to use to create a bit of drama—put a Philips Halogená® Brilliant Crystal (the bulb used in the Times Square ball) in a wall sconce or table lamp. The facets of that bulb create intriguing shadows on the wall.

Q: **What other design flourishes can enhance the home-theater experience?**

Again, lighting is key, especially in this space where it's all about visuals. The Philips AmbiLight® FlatTV set has a backlighting system that responds to the colors on screen, so if you're watching a wonderful outdoor garden scene, it'll bathe the wall behind the TV in a green glow to complement the film's palette. What surround sound does for your ears, AmbiLight technology does for your eyes—it's a painterly effect that, as a designer, I find irresistible.

Q: **What is an easy way to change the mood of a room?**

I love dimmer switches. You can install them yourself, and they're the easiest way to change the mood of a room. Dimmers can add wonderful drama to an interior instantly transforming your living room from the place where the kids do homework, to an area where you gather to watch a movie, to a comfy corner to read a book.



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Kitchen CONFIDENTIAL

What kind of lighting is a must in the kitchen?

In the kitchen, it's all about multitasking with light, so it's important to have work lighting, especially under- and over-cabinet lighting such as The Homelight Soft Light®, a fluorescent task light, as well as activity lighting for kids to do their homework. You also can use lighting creatively to create a festive gathering space off the kitchen for your friends to hang out in.



Colors in the kitchen are a hot new



The Senseo™ coffee system makes coffee that [illegible]

Is there a kitchen appliance that enhances the kitchen's visual appeal?

The Philips Senseo™ (pronounced sen-SAY-oh) coffee maker – it's so good looking you don't even have to hide it like people do with their current coff makers. Leave it out as its own decorative element! It comes in black, whit and cobalt blue, so it can be the focal point of your counterscaping. It uses Douwe Egberts gourmet coffee pods, so the clean up is simple. And it's so compact it won't eat up that valuable counter real estate. Of course, we ca overlook the fact that is makes a perfect cup of gourmet coffee with the m delightful frothy coffee layer on top.

How can I improve the safety of my home?

We all know that fire extinguishers and smoke [illegible]ors are musts in any safe home, but you [illegible] protect your loved ones in the event of [illegible]ac arrest – a leading cause of [illegible] Defibrillation technology is [illegible]ome, where nearly 80 [illegible] arrests occur. The [illegible] so sleekly [illegible] packaged it [illegible]ure it in a place [illegible] want to do [illegible] from life's [illegible] its innovative [illegible] and function.





The HeartStart Home Defibrillator can help virtually anyone save a life.

What other items look good displayed in the kitchen?

A small FlatTV™ set is [illegible] for catching the mornin with your coffee. And l items bring a lot of de interest to the kitchen. Many kitchens are desi with open shelving are everything from spices flower vases to collecti vintage dishware and c books—all of the thing enjoy, and that are per to you!

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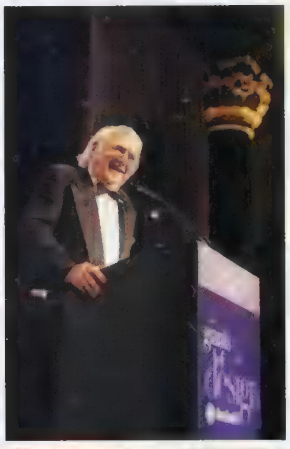
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GIANTS OF DESIGN
House Beautiful celebrated the 2004 "Giants of Design" featured in our June issue on May 13 at Cipriani 42nd Street in New York (photo, top left). Honorees included James Dyson, Mariette Himes Gomez, Richard Meier, Stephanie Odegard, Jasmine Riley, Jr., and Kate Spade. Clockwise from top right: Deirdre; Meier [illegible] designer Scott design Riley [illegible] Clark

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John M. Hall
After an early profess[illegible] interest in architec[illegible] waned, Hall ("Beatin[illegible] Heat," page 74) discov[illegible] a passion for photogr[illegible] The North Carolina n[illegible] has combined the tw[illegible] training his lens mostly on interiors and a[illegible] tecture, and eventually expanded his expe[illegible] to include garden photography. His work[illegible] appeared in *The New York Times Magazine*, *Architectural Digest*, as well as numerous b[illegible] including *Adventures With Old Houses* ([illegible] Wyrick) with Richard Jenrette.



Ted Loos
Contributing editor Loos ("Star Power," page 50) has been writing about design, the arts, and culture since 1992. His work appears regularly in *The New York Times* and *Town & Country*. For the past [illegible] years he has been refining the decor of his [illegible] Manhattan apartment. "It can drive you a [illegible] crazy to write regularly for a design magaz[illegible] he says. "You get endless great ideas about [illegible] to change things at your own place, but the[illegible] have to implement them all."



Laura Moss
Moss ("Seeing the Li[illegible] page 38), who make[illegible] first contribution to *H[illegible] Beautiful* in this i[illegible] began her career a[illegible] assistant to photogr[illegible] William Abranowicz. [illegible] striking out on her own, she photographed [illegible] dings before taking on assignments from [illegible] magazines as *Country Home*, *Martha St[illegible] Weddings*, and *Home*. She is at work on a [illegible] about salvaging furniture, called *The Salvag[illegible] ters* (Artisan, 2004), scheduled to be publ[illegible] in September. A Florida native, Moss liv[illegible] New Jersey.


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Summer on the Run

I've spent a lot of time in my attic over the weekend rummaging through boxes, looking for a camping tent that I had promised to put up in our backyard for my youngest daughters, Madison and Alexa. (Well, actually, Alexa, at 22 months, didn't exactly ask me to do it, but nine-year-old Madison wants the adventure of camping, even if it's just 50 feet from our back door.)

It's one of those wonderfully crazy summers in which we look for some kind of adventure beyond the normal routine. As you can surmise, I live vicariously through my four children, and the summer is usually when I take my lead from them. Madison and I, for instance, have spent an inordinate amount of time at the village Picture House, seeing pretty much everything that is showing, including *Shrek 2* three times. No wonder the film set box office records. We've also paid so many visits to the American Girl store on Fifth Avenue in Manhattan that I'm beginning to wonder if we shouldn't just volunteer to work at the place. Let's see . . . we've gotten Madison's doll Kit a new desk, a new bed, and several new outfits. And Kailey, her other American Girl doll, is now a cheerleader, thanks to her latest outfit, complete with pom-poms and cool sneakers.



We're also anticipating the return of Madison and Alexa's big sister Stephanie from France in the next few days. She's been there studying French, but will soon begin a month-long internship at a public relations firm here in New York. And then it's back to college for Steph, along with big brother Matt, who will graduate in December. *Ahhh* . . . all this and the end of the soccer and softball seasons for Madison, at least until basketball and fall soccer kick up in a couple of months. Life is busy, but that's certainly nothing new to those of you with kids.

As for me? Well, I'm happy to say that I'm continuing to jog as often as possible throughout the summer. I must admit that once I mentioned on this page a while back that I had again taken up jogging, there was instant pressure to keep it up. Several friends in our neighborhood reminded me of this constantly. "Hey, we haven't seen you out jogging lately," said one, to which I answered: "That's because you're not out there running with me."

It has been wonderful, really, to see the change in seasons from my jogging path. When I began back in January, it was cold, snowy, and often miserable outside. There were no leaves on the trees, and no flowers blooming. I have now seen the dogwood blooms come and go, along with the tulips, and a month or so later, the azaleas. The roses are out now, and I could even hear birds chirping as I run were it not for the whine of lawnmowers and, dare I say it? . . . leaf blowers.

It's also just about time for a vacati Here in New York, families often esca to the Hamptons or Nantucket or Ca Cod, or some such place where the is a beach and plenty of social act ity. I still prefer to vacation along t Gulf Coast of Florida, mainly becaus grew up not far from there. The bea communities, particularly those alo the Florida Panhandle, have chang and all for the better. It's a place whe we just expect to go each summer— communities with names like Rc mary Beach, WaterColor, and Seasi It was Seaside, in fact, a tiny village the Gulf that began the national N Urbanism movement toward plann communities along the nation's coa It's also the beach that Madison m associates with summer; it's her favor and I still love it, too.

This August, I'll be there again w our family—celebrating, as you pro bly do, the good, long, hot summer. A by the way, I found the tent in my at which means that before we fly sou I'll be spending some time campi out in the backyard. Pass the mosqu repellent, please. . . .

Cheers,



Mark Mayfield

Highlights

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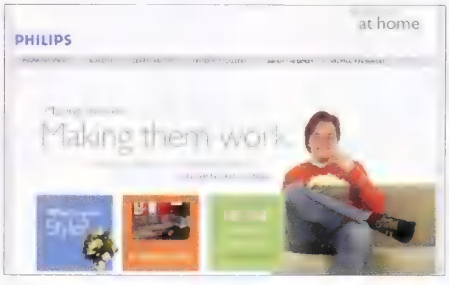
Mercedes-Benz and House Beautiful invite you to win the table lamp pictured here from the House Beautiful Lighting Solutions by Kichler Collection (retail value: $120). Twenty lucky visitors who log on to www.OnlyinHouseBeautiful.com and fill out the quick Mercedes-Benz survey will be chosen at random to win one of these elegant table lamps featuring a brushed nickel finish with gray glass and an off-white linen shade.

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PHILIPS



SOUTHERN HOSPITALITY

Cradled by the May River in the South Carolina low country between Charleston and Savannah, the Inn at Palmetto Bluff opens at the end of the month and is the picture of Southern charm. Designed with the region's architectural vernacular in mind, its cottages (left) boast screened porches, wide-plank floors, and double-pitched metal roofs. Modern amenities aren't overlooked: the spa building may look like an antebellum manor, but the Gullah-influenced menu is of today. *Call 866-706-6565 or visit www.palmettobluffresort.com.*

Mario López-Cordero





BUDAPEST BEST

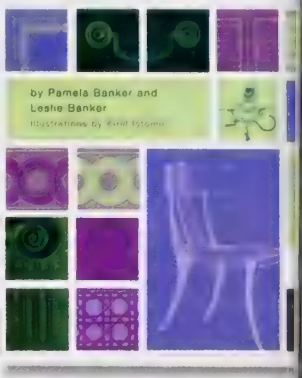
Decorators and collectors looking for Modernist Hungarian furniture and art now have a new place to shop—Szalon (pronounced salon), which opened in late June in West Hollywood. It's founded by designer Judith Hoffman, a Budapest native, who is offering authentic Hungarian works from the Secessionist, Art Deco, and Bauhaus periods (like the circa-1930 Art Deco server pictured above) in a glitzy showroom. The space will also be used for lectures and exhibitions. *Call 310-657-0089.*

John Wolfe

COUTURE IN COLOR

Where would fashion be without color? That's the question fashion designers Viktor & Rolf (whose ensemble is pictured at left) attempt to answer as curators of "Colors: Viktor & Rolf & KCI," an exhibition running August 24–December 5 at the Mori Art Museum. The show, produced in conjunction with the Costume Institute—examines the relationships between color, feeling, and clothing from different cultures. *Call 81-3-5777-8600 or visit the art museum's website.*

Thames Schoenvogel



BOOKSHELF

The language of designers leave the uninitiated dumb founded. Who besides a de rator knows what a dado or a soffit is? In *The Pocket Decorator* ($20, Rizzoli), former journalist Leslie Ban and her decorator mother Pamela Banker, a Parish-Ha alumna, define these and o esoteric design terms in a compact volume that demy fies decorating parlance fo the non-cognoscenti.

TRADITION UPDATED



"Modern and traditional run through all things I do. They aren't opposites; in fact, they work together," says designer Thomas O'Brien of his two new bedding collections for Marshall Field's. The Indigo Floral and Modern Denim lines debut in August and follow an initial bedding, bath, and tabletop launch last year. With Modern Denim bedding (pictured), O'Brien found inspiration from an old Indian blanket and a pair of vintage jeans. *Call 800-634-3537 or visit www.fields.com.* *TS*



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Style Beat

PRODUCER: MARISA MARCANTONIO PHOTOGRAPHER: DARRIN HADDAD

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1. AROMA TONIC SHOWER GEL, $24; by Lancome. **2. [illegible] BODY OIL,** $24; from [illegible]. **3. [illegible] SCRUB,** $47; by Nyakio at Sephia. **4. HORN SPOON,** $15; at Takashimaya. **5. HAND TOWELS,** $35 each; from ABH, at the [illegible]house. **6. LACQUER TRAY,** $110; at Sephia. **7. ESKANDAR NEROLI & LEMON BATH ESSENCE,** $56; by Eskander, at the Gardener. **8. STORAGE CONTAINER,** $40; from Calvin Klein Home. **9. SISAL TOWEL,** $12; at Takashimaya. **10. SOAP DISH,** $25; from Calvin Klein Home. **11. NEROLI CITRUS SOAP,** $13; **SEA MUD SOAP,** $13; by Erno Laszlo, at Sanctuary. **12. TEAK BATH STOOL,** $99; from Pottery Barn. **13. LUXOR TILES,** $15/sq. foot; from Ann Sacks. >





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1. GRAPEFRUIT BODY CRÈME, $75; by Jo Malone. 2. SMALL BOWL, $40; from the Donna Karan Collection, at Bloomingdale's. 3. SACHET BATH SALTS, $40; from Côté Bastide, at Takashimaya. 4. HERBAL BATH BAG, $15; from the Greenhouse. 5. LARGE BOWL, $50; from the Donna Karan Collection, at Bloomingdale's. 6. BODY MOISTURIZER, $45; from Chanel. 7. LINEN CAFTAN, $40 from Frette. 8. BODY POLISHER, $36; by Clarins. 9. BOWL AND SPOON, $58 and $ at Takashimaya. 10. BATH SALTS, $19; by the Nob Hill Spa Boutique. 11. WILD FIG AND CASSIS SOAP, $50; from Jo Malone. 12. VOTIVE, $25; from the Donna Karan Collection, at Bloomingdale's. 13. SAGE SCRUB AND SCOOP, $35; from the Spa at Torrey Pines. 14. SOAP DISH, $25; by Calvin Klein Home. 15. LAVENDER SOAP, $7; from Waterworks. 16. BEACHSTONE RUNNER, $40; from Design Ideas. 17. PUMICE ; by Côté Bastide, at Lavender Home and Table.



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1. SEA SPONGE, $24; by Waterl'eau at Potager's. **2. BA PILLOW,** $24; from Pottery Barn. **3. RESIN SOAP DISH** $28; by Lawrence Essentials, at the Greenhouse. **4. BA SALTS,** $32; by Sothys. **5. HAND TOWEL,** $14; by Thon O'Brien. **6. RESIN BOWL,** $25; at the Greenhouse. **7. P TRAY,** $45; by Waterworks. **8. MOISTURIZING BATH,** $45; from Marc Jacobs. **9. AGATE SOAP DISH,** $147; fr Labrazel. **10. BATH TABLETS,** $25; by Sothys. **11. GLAS CUP,** $8; at the Greenhouse. **12. SEAWEED SALTS,** $15 Algotherm. **13. CHIRA FISH,** $110; by Swarovski. **14. G CLEANSER,** $23; from Estée Lauder. **15. CORALLI BAT TOWEL** (backdrop), $49; by Maestro Raphael. For mor details, see Resources. ■


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Swatch Watch

PHOTOGRAPHER: DARRIN HADDAD PRODUCER: SENGA MORTIMER

Made in the Shade

The palm tree is a timeless motif that bestows casual sophistication on any setting



Cottons from [illegible] Monceau 7568/01 from Boussac; Las Palmas 33976-2 from [illegible] and Palm House 79480-000 from Brunschwig & Fils. Small pillow [illegible] to right are Gaelic Linen 9458 in Ash Brown by Henry Calvin [illegible]; Rippled Hemp in Lime by Sabina Fay Braxton through John Ros[illegible]bury Linen 9910 in Rye by Henry Calvin through Donghia. [illegible]ge is from the St. Tropez Collection in the Java finish. The Pla[illegible]mps are from Sirmos. The sisal rug from Smith + Noble is Cab[illegible] with Espresso twill border. The Janovic wall paint was custon[illegible] the center pillow. >



Swatch Watch

Right: Spilling out of the crystal palm-tree etched Alexis Champagne cooler by William Yeoward are the three prints and the lime hemp from the opening pages of Swatch Watch, along with two seat cushion materials on this page. One is a rich brown jacquard cotton used on the armchair below left: Gaston Y Daniela's 82273-967 Madrid Woven in the color Antracita available through Brunschwig & Fils. The side chair seat is Mulberry's tone-on-tone Royal Palm SD321K118, available through Lee Jofa. Bolster and throw are Rippled Hemp in Lime by Sabina Fay Braxton through John Rosselli.



Armchair and side chair are by Grange from the St. Tropez Collection in the Java finish. All upholstery and pillows are by David Martinez at Stitch. For more details, see Resources. ■



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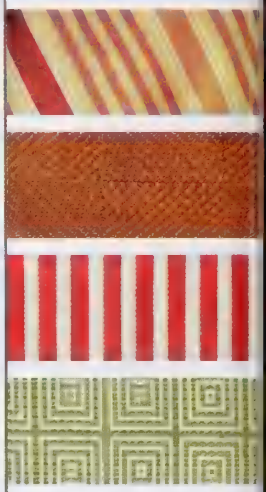
WRITER: ELAINE GREENE PHOTOGRAPHER: ERIK KVA

...Turn a porch into a living room

Furnish for comfort, good looks, and easy care to make a leisure-time family center in the open air



OUTDOOR FABRIC



Left: Upholstery is a single Sunbrella nylon stripe, resistant to sun dampness. The red acc include table linens, th and down-filled silk pi from the 1930s. Above Other outdoor fabric options include, from t Santa Rita Stripe M46(an acrylic from the Gia Textile Collection. Sun Check acrylic from the Headlands Collection McGuire Textiles. Cam in Cardinal, part of Pindler & Pindler's Rai Shine Collection. Orig a new Shinto Cloth act from Perennials Outdc Fabrics.

THE THREE-STORY, century-old Georgian Revival mansion stands among others of its kind in a distinguished Baltimore neighborhood. Decorator Henry Johnson of the local design firm Johnson Berman says there is plenty of room inside, and the occupants use it all. But where do you suppose the family—a couple with two grade-school daughters—likes to celebrate Thanksgiving? On the generously shaped outdoor porch seen on these two pages.

How did Johnson decorate for an eight-month, heavy-use porch retreat? By giving the deep outdoor space all the attention and practical attention he gave to the interior. When it comes to porches, comfort is the ... this designer: a sofa big enough to nap on, ... face at your fingertips wherever you ... lighting, and places to eat—from a ... porch to a tray on a stool for a small ...

Even a small porch can be fitted for big utility

HB HINTS

- Decorator Henry Johnson furnished the Baltimore porch with "a hodgepodge of old and new wicker, all painted the same traditional dark green." Wicker with big upholstered cushions offers the greatest comfort and the easiest maintenance, he says: "Just vacuum the wicker and damp-wipe the nylon striped material."
- Johnson says, "You must have lighting so you can see what time it is and be able to read your book or newspaper—how else would you fall asleep?"
- Polka-dot pillows (above) are from Laura Ashley's Simply Sunbrella Collection through Kravet.





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There are no screens—this typical Southern house has ceiling fans and is oriented for bug-chasing breezes

YES!	NO!
Henry Johnson suggests that you keep a few small portable heaters handy to stretch the season when the weather turns cool. Use Roman shades and broad awnings made from weatherproof fabrics that do not fade or mildew. They can stay up year-round and provide shelter during the heaviest downpour. Make sure the porch includes a sofa big enough to nap on and a table surface at every guest's fingertips. "Use real china and glass and flatware," says Johnson. "If you want paper plates and plastic forks, go to McDonald's."	"Never, ever, ever put artificial plants or flowers on a porch," Henry Johnson counsels. Says Johnson, "Do not use bug zappers near people. The sight of them and the popping sounds of bug slaughter are enemies of outdoor peace and pleasure. Use citronella, Off!, or screens if you need to." "Forget minimalism," the designer says. "A porch should look joyful—you're not going there to work. I like lots of beautiful things to look at—flowers from the garden, big trays of fruit. I don't understand minimalism—with all the beautiful things in the world, why would you prefer *nothing*?"

AT THE TABLE The dining area of the porch is roomy enough to seat a crowd, rain or shine. The family just drops the side curtains to the floor if they need protection. In full agreement with their decorator, the owners always use "real" tableware—never paper or plastic.

LIGHTEN UP Ceiling-hung light fixtures are electrified antique crystal domes that add an agreeable sparkle at night.





TAKE A SEAT
A stylish option that is staunchly weatherproof is the Ananda Chair from Loom Italia USA through Country Gear. The woven material is stainless-steel wire wrapped in fiber and resin-sealed. For more details, see Resources.

HB HINTS

- You don't need a living-room-size area to have a porch that is pretty and useful. Even if you only have space for a chaise, a wicker armchair, and a low stool, two people can sit there, share a drink and a sandwich off a tray, listen to the birdsong, and feel the incomparable freshness of the air.
- Hanging a mirror on a porch multiplies apparent square footage and reflects the natural world around the house.


contributors
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Makeover

WRITER: ROSLYN SULCAS PHOTOGRAPHER: LAURA MOSS PRODUCER: ELAINE WRIGHTMAN



An unobtrusive narrow pullout pantry at the end of the counter is one of a pair providing ingenious storage space for groceries and creating an architectural frame for both counter and cabinets.

The cabinets are deliberately positioned below ceiling level to balance the proport of the kitchen. "If you took them up to the ceiling here, you would gain another shelf but it would just look like a small room fu cabinetry," says designer Jeff English.



Moving the sink to the opposite side of th work space cleared the previously clutter countertop. The designers felt that granit or Corian would look too contemporary, a chose a hard-wearing dark green Vermor marble. Cream subway tiles provide a neu easy-to-clean backsplash.

Seeing the Light

After suffering a dark and dated kitchen for years, a townhouse dweller hires a design team and cooks happily ever after

"JUST THINKING ABOUT DECORATING makes me want to see a thera-" says the owner of a Greek Revival house near Brooklyn, New York's Pros- she lived with a "spectacularly awful" kitchen for 12 years before English & Co. heels transformed it into a serene and efficient work place.

Moving from the gloomy, cramped room, designers Jeff English and Joan and Jayne gained space and light both vertically and horizontally. They removed the low acoustic tile ceiling, knocked down a wall that flanked a and replaced windows with French doors leading to a new little patio.

Creating a coordinated feeling are a hardwood floor, painted cabinetry, and butter-colored walls. The new refrigerator hides behind matching paneling. Moving the sink to a new location in the dining "island" opposite the range created extra counter space. , Jayne notes, "It unclutters the cooking area and adds to the illusion of as well as housing the dishwasher." ● >

HB HINTS

While the client wanted a bright yellow, the designers felt that it would overwhelm the space. "They were trying to tone it down, and I was trying to punch it up," says the owner. Compromise was finally reached when the group decided to limit a pale shade of yellow (Benjamin Moore #930) to the wall above the wainscoting, and temper it with cabinets in a heavy cream (Benjamin Moore #918). Result: a subtly sunny effect.

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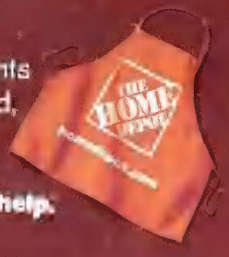


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AFTER

A vintage light is perfectly in tune with the 1907 house. "We tried to stay away from architectural accents like recessed lighting that would take it out of the period," says Jeff English.

BEFORE



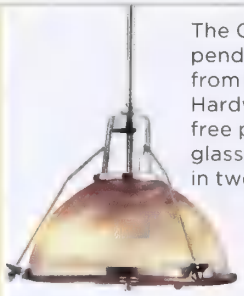
The sink and dishwasher are built into a unit with the feel of a kitchen island, abutting the staircase. Shallow drawers on each side hold spices; a trash pullout and cabinet for cleaning items are housed under the sink.

The previous brown-and-white tile floor was replaced by warm-looking caramel-colored hardwood. "It's a very good choic for a kitchen," says Joan Michaels. "It's sof enough to give a little bounce—easy on the legs—while simple to maintain."

HB HINTS

- Collect pictures of kitchens or kitchen features that you like before starting your makeover. This will help you to tell professionals what you want.
- Think about the size of your kitchen and what you can realistically achieve. Remember that while it is usually possible to create the look you like, compromise may be necessary.
- Buy paint one or two shades lighter than the chip you like in the store. Paint always "reads" darker on an expanse of wall. Or, better yet, buy a small amount of your chosen hue and try it out.
- Think about adding a dishwasher or refrigerator to your cabinetry. "You don't want appliances shouting at the rest of the room," says English.
- If your window overlooks unattractive views or neighbors, consider shades to let in light and privacy.
- Vintage lighting can add character to a kitchen and give it a unique note without costing much more to the bill.

HB OPTIONS



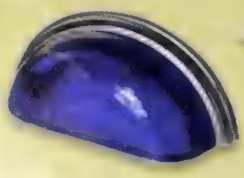
The Glasgow pendant lamp from Restoration Hardware is glare-free prismatic glass and comes in two sizes.



Sandy Chapman's Schoolhouse lamp of cased white glass and chrome is made by Visual Comfort.



The Acquatinta pendant lamp designed by Michele de Lucchi of handblown Murano glass is from Design Within Reach.



Glass bin pulls by Lew's Hardware at EXPO Design Center are available in six colors with matching knobs.



Svelte cabinet handles of satin nickel-finished brass are made by York Street Studio.



Baldwin Hardware's oval knob comes in polished chrome and six other finishes.



Maddox knob from Rocky Mountain Hardware has a white bronze finish.

For more details, see Resour



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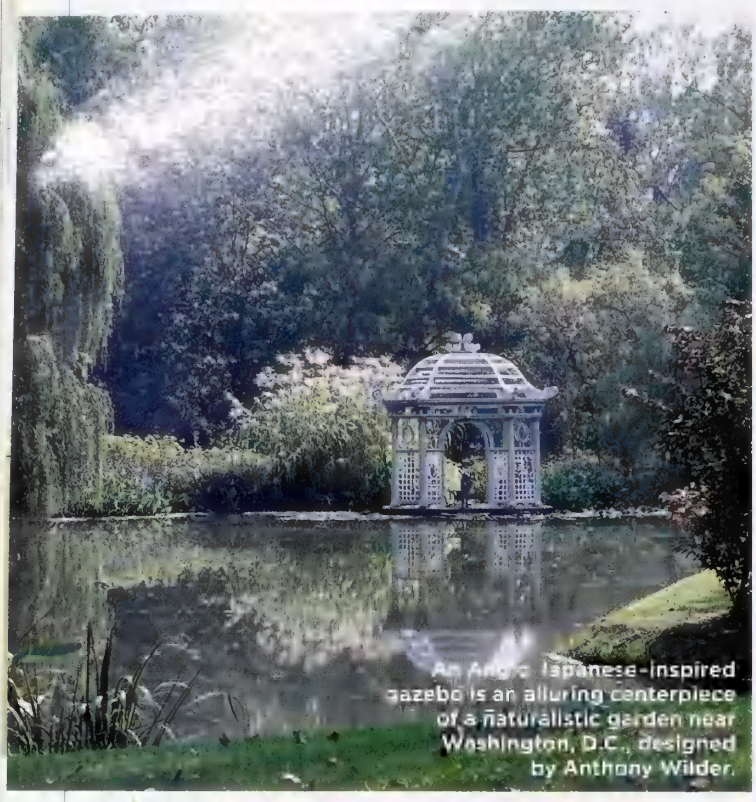
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Turn to the Experts.

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMMEL

Gimme Shelter

No garden is complete without a shady or rainproof perch from which to admire it



An Arts & Japanese-inspired gazebo is an alluring centerpiece of a naturalistic garden near Washington, D.C., designed by Anthony Wilder.



GARDEN ROOMS
Train clematis (above) through the slats of a do-it-yourself garden shelter. For more details, see Resources

A GARDEN WITHOUT SEATING IS AS inviting as a room without windows, and sun or rain can make the most picturesque spot uncomfortable. But anyone who ever went to summer camp can easily create their own garden shelter.

MADE FOR SHADE

Shelter from the hot sun can be as easy as rethinking your existing trees. When an old tree encroached on a perennial border in our garden, an inspired arborist convinced us to save the tree and then skillfully shaped it into a living umbrella. We set a small square of recycled bricks under the tamed tree, added a double chaise, and hung a lantern and tiny wind chimes from the overhanging branches. Suddenly our problem tree became a cool green room.

If your garden has no transformable trees, you can build shady spot for a bench from 4-by-4 lumber uprights with sl ted snow fencing strung overhead. You will need six 4-by- and enough fencing to create an open roof over your ben and drape down either side a bit.

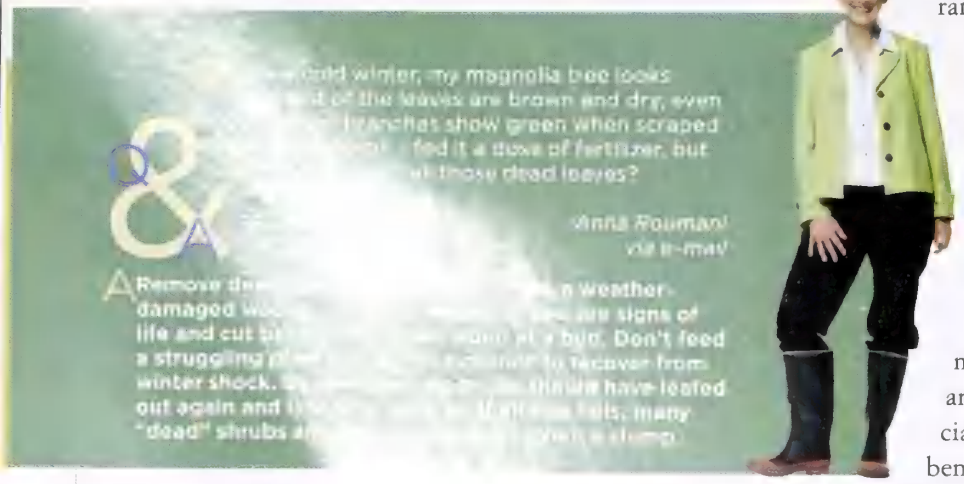
This rudimentary sun shelter calls for matching end su ports, each made of three pieces of 4-by-4 arranged like a sm goalpost. Set two uprights firmly into the ground and co nect overhead with a crosspiece. Allowing ground room your bench in between, build a matching goalpost. The ic is a frame made of two upended brackets with the two e structures set apart only slightly wider than the bench. T top crosspieces should be just high enough to allow for am headroom when standing.

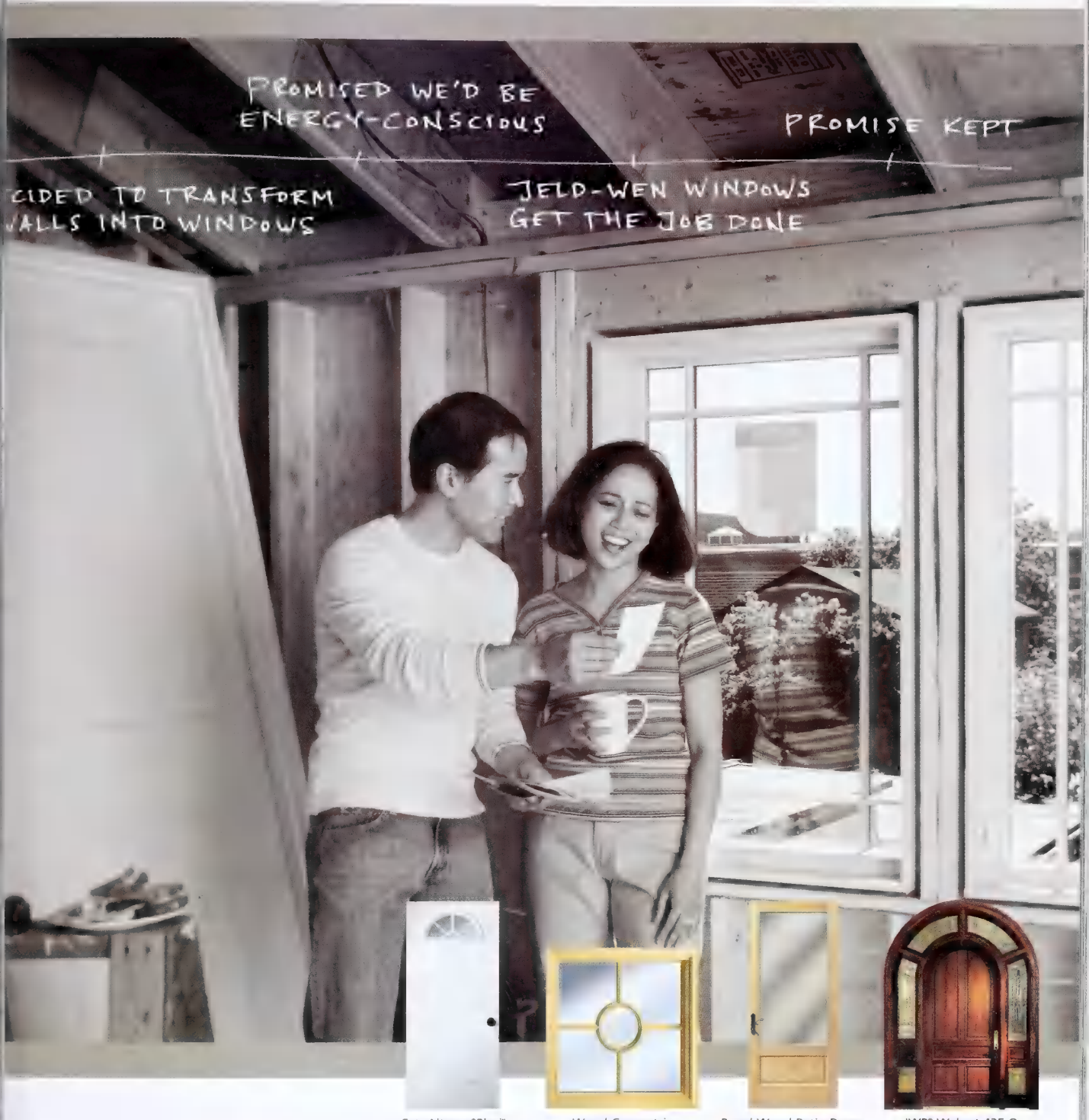
Next, unroll the fencing from one crosspiece to the oth leaving one to two feet of overhang on either side. Secure fencing to the crosspieces. This creates instant shade and opportunity to let roses, clematis, or morning glories clam up and over the bench and create even more gardening spa

RAIN GAZING

It's calming to sit in the garden and watch ge rain fall, and easy to ensure you stay dry w doing so. Make an open-sided tent with e corner supported by a pole and braced v a staked guy rope. The center needs taller pole (padded at the top with a wa foam) to make sure that the water runs Buy treated grommetted canvas, and d go overboard on size or your little she will sail away.

Keep it small, and enjoy how a mist h many horticultural sins of omission. and rain are a gardener's best friends—e cially when you're not standing unprote beneath either. ●





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WRITER: JEFFREY BILHUBER PHOTOGRAPHER: WILLIAM WALD

Ten Design Mistakes

Decorating missteps are easy to make. Designer Jeffrey Bilhuber identifies ten common ones and shows how to avoid them

Always think about your house as a complete experience, not as a group of individual rooms. A common mistake is to decorate one room completely over the course of a year and then attack the room adjacent to it the next year. When the whole house is finally finished, everyone wonders why it doesn't go together. Instead, make strategic decorating decisions on a smaller scale in different rooms simultaneously during your decorating program.

Just because the library has a different feeling than the dining room doesn't mean you should paint each room in colors that are completely and totally unrelated. Always be certain there is at least one color that runs throughout all the rooms in your house. This can be easily achieved with a consistent trim or ceiling color. For example, the living room can be pale coral, the library lacquered tobacco, and the breakfast room sky blue, but the baseboards and crown moldings in all the rooms are dove white.

When hanging pictures, don't sta attacking the obvious and expect blank wall above the sofa. Instead take a more objective view of you paintings, drawings, and photogra Collect them all and lay them out the floor to understand which one have a cohesive relationship with another in terms of size and subje Then assemble them room by roo as if you were creating a collage. "unifying" will ensure a positive re

WHITE ROOMS DON'T MAKE LIGHT ROOMS. IF YOU LIKE LIGHT-FILLED ROOMS AS MUCH AS I DO, PAINT THE WALLS DARK AND THEN ADD FURNITURE



WITH LIGHT, NEUTRAL, OR PA COLORED UPHOLSTERY. YOU BE AMAZED AT HOW YOUR E DRAWN TO THE LIGHT-COLO PIECES FIRST.

Be careful what you buy. Just because you can afford a new work of art or piece of furniture doesn't mean it's right for your house. A sound decorative purchase should have longevity and serve you well for an extended period of time, even through successive design evolutions.

Anything you love is never out of style. Don't make the mistake of falling for someone else's idea of what gives you comfort, pleasure, and a visual sense of beauty. Stick with your instincts. No one knows what you really love better than you do.

Lighting, especially with lamps, can make or break a room. Did yc know there is a difference betwe translucent and opaque shades? Translucent allows light to emit through the shade; opaque preve it. If you want to light a room, use translucent shades. If you want ta lighting, use opaque. This will avc the common mistake of creating living room that has all the allure lamp store.

Just be or luste house should underwrit The best way t quality is to co a contrasting materia density, texture, and a Think silk satin agains linen. Remember the old opposites attract.

WHEN DECORATING YOUR MANTELPIECE, KEEP IT SIMPLE. USE DISCRETION, AND REMEMBER THAT A FOUR-FOOT-TALL CANDELABRA DOES NOT A BETTER FIREPLACE MAKE.

If you're going to buy a sofa, chai mattress, or lamp without trying first, you might as well buy your s through the shop window. Alway remember: Great decoration is ab function first, beauty second.

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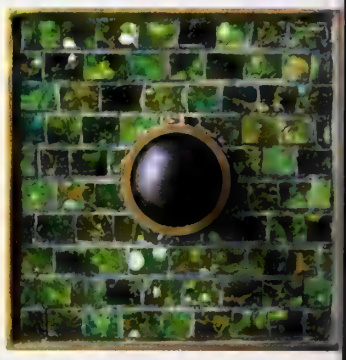
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STAR POWER



Designer Kelly Wearstler helps a young couple breathe new life into a Hollywood house with a celebrated lineage



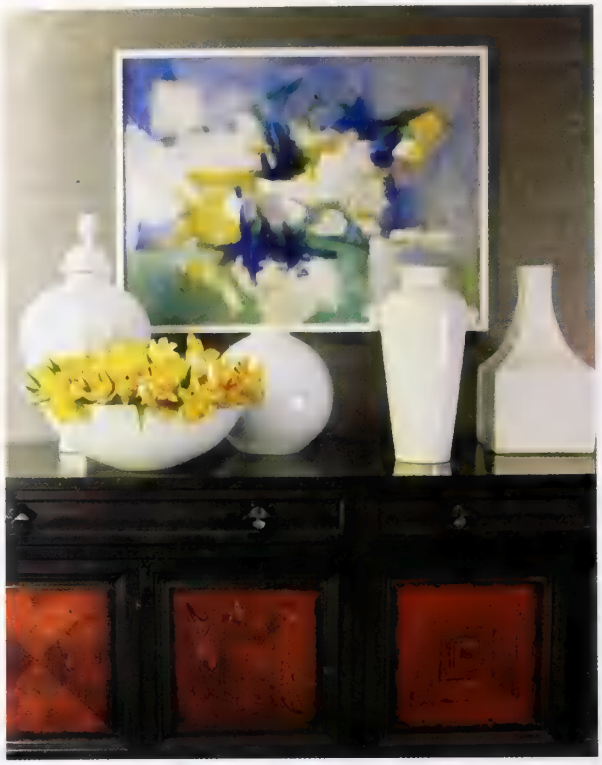
Writer:
Ted Loos

Photographer:
Grey Crawford

Producer:
Char Hatch Langos



page: Two Chinese cranes from
9th century reflect the owners'
est in Asian art. The staircase
cked by Honduran mahogany
ling. Opposite, below left and
l: The house—once owned by
son Ford—has a front door with
ge escutcheons and doorknobs,
en by designer Kelly Wearstler.



WHEN TIM NETT AND Megan Derry first saw their Los Angeles home, it didn't have a sign saying, "Harrison Ford Slept Here." But the Cape Cod–style house is indeed the former home of the actor. "He lived here between *Star Wars* and *Indiana Jones*," says Derry. "It's funny, we were watching an A&E biography on him one night. All of sudden we saw our house."

Despite those Tinseltown credentials, it was not a high-style palace by any stretch. The 3,200-square-foot home was more of a cozy, low-key retreat—perfect for a newly minted star shunning the limelight, or a couple like Derry and Nett, who wanted to have kids and a very private home life. Tim runs a company that creates movie trailers and Megan, a former commercial producer, now stays at home with their young daughter, Keely.

The house dates to the 1950s, and both owners liked the midcentury modern look. But they didn't want hard-edged severity. "The people who lived here before us had all this ridiculous furniture that wasn't comfortable," says Derry. "We called it the pointy house."

Enter their longtime friend, designer Kelly Wearstler, who promised clean, modern lines, and comfort above all. For starters, she covered the walls of several rooms with grass cloth, giving a cocooning feeling and the beginnings of a subtle Asian theme.

She was also keen to add a familiar Hollywood commodity: drama. For instance, she painted the front door a mustard color and added salvaged escutcheons in a jade-colored tile. "They were modern and dramatic, and I love drama," says Wearstler. "They were something a little more impressive than just a regular doorknob."

In the living room, a pair of 19th-century Chinese cranes is more than a nod to the clients' taste in travel, it's also a suggestion of narrative. "I like to create an unusual story, and that's what the birds do," Wearstler says. The story is also given a striking backdrop—Honduran mahogany paneling on the staircase and the wall behind the cranes, as well as an elaborate fretwork stair rail inspired by the dining room's Chippendale-style chairs.



is page: The designer used light blue on the built-
sofa and shades to play off the green of the bamboo
ove outside. Chairs include a modern pair designed by
gendary actor-turned-designer Billy Haines that Wearstler
holstered in white Italian silk. Zebra-patterned cowhide
gs dot the floor. Opposite: A Wearstler signature still
—white Chinese vases on a midcentury credenza in front
a 1960s abstract painting.







Left, above: The dining room's dominant tone is red, including 1960s-style light fixtures that remi the clients of birdcages. Wearstler found one at an antiques shop and had 13 copied in the same style. Th backs of the same Chippendale-sty chairs were copied in Wearstler's living room stair rail. Left, below: The stainless-steel-clad kitchen features two-inch-thick greenston countertops. Opposite: Owners Tir Nett and Megan Derry with their daughter Keely in the Balinese-sty pavilion built by Nett and a friend.

The house boasts several shades green, Nett's favorite color. He ch two-inch-thick greenstone slabs the countertops in the new kitch for instance, as well as various sha in the bedroom.

But Wearstler also worked lots of orange, yellow, and ev blue—then found several abstr 1960s paintings that artfully inclu those colors. As Derry puts it, "K ly's really good at bringing her o vision and matching it with ours, a then pushing it to the next level."

The living room, bathed in gre from the bamboo grove just outsi the windows, benefits from h ing both of its component col nearby. "I thought that blue wou be so beautiful against all that ba boo," Wearstler says, so she gave custom corner sofa and the wind shades the same light blue cotton-s blend. That decision was followed by the addition of yellow lamps a modern steel armchairs with kn bly yellow cotton upholstery.

Of course, it would be a shame ignore the glamour factor of a ho where Harrison Ford once hung hat. So Wearstler added some ori nal 1940s chairs by famed mo



star-turned-decorator Billy Haines and upholstered them in a white Indian silk.

Upstairs, Wearstler beautifully blended different decades. Take the bathroom—light blue brick-shaped tile and Carrara marble [illegible] up-to-the-minute combination [illegible] a sliding mirror [illegible] door. But the [illegible] trim and the old-fashioned [illegible] shaving mirrors ground the house in much earlier eras. The spalike qualities of the master bath seem to have an effect on everyone. "At parties, that's where people want to hang out," says Derry.

For the master bedroom, Wearstler employed some of her best magic. She installed dark-stained bead-board on the vaulted ceiling. Combined with the terrific views, "it feels like a tree house



"Kelly's really good at bringing her own vision and matching it with ours, and then pushing it to the next level"



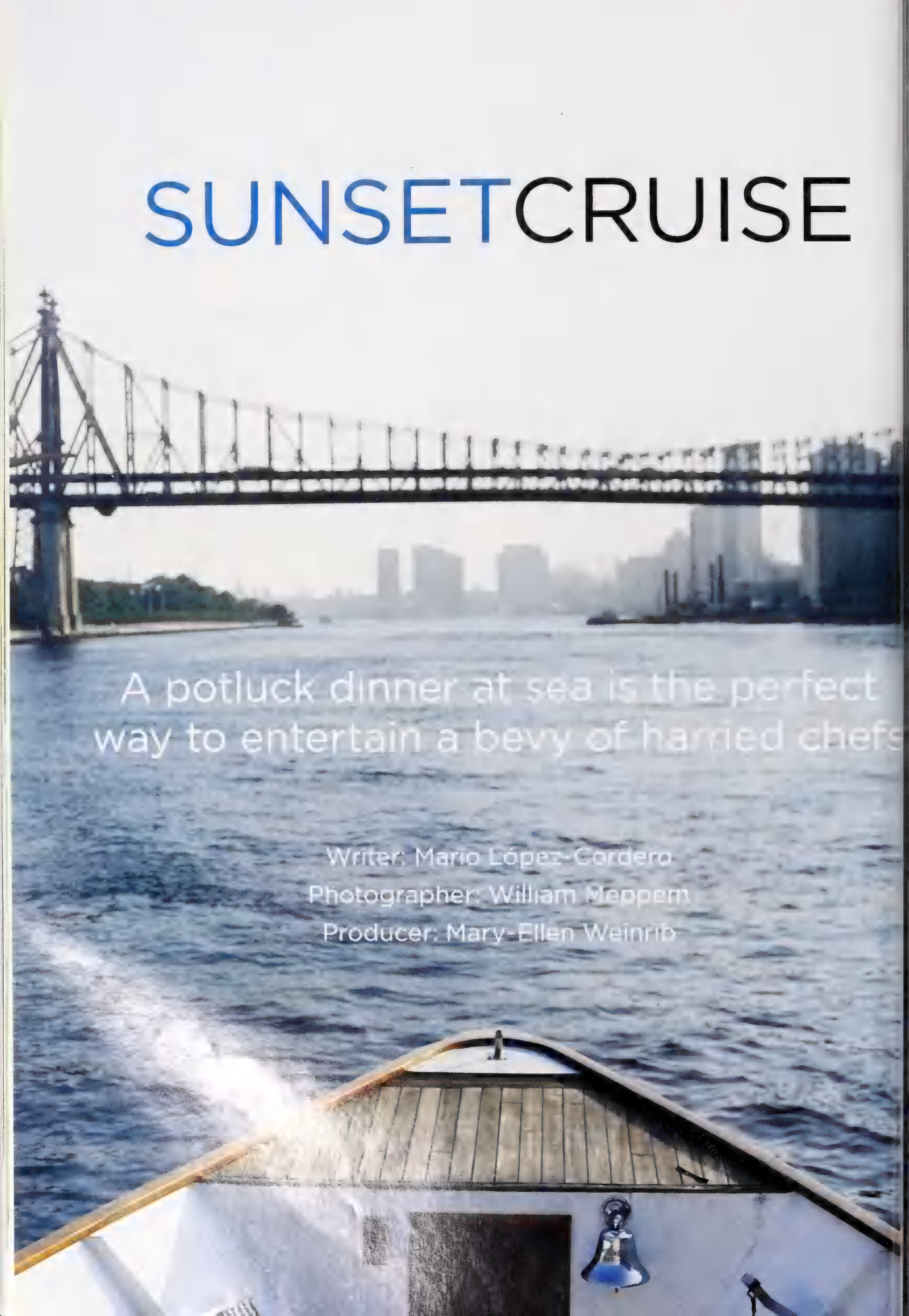
Above and left: The house's spalike master bathroom features Carrara marble and dark walnut trim that extends to oval shaving mirrors. Opposite: Grass cloth-covered walls and a dark bead-board ceiling give th master bedroom a tree house feeling. Wearstler designed the chrome four-poster bed and added more midcentu abstract art on the walls. For more details, see Resources.

up there," says the designer. But a ve grown-up one, as evidenced by the str ingly contemporary chrome four-pos bed that Wearstler designed.

In this room, a chair by famed m century Palm Springs designer Arth Elrod and a 1940s laughing Budd figure show that Wearstler has bo style and a sense of humor. It's a co bination that the clients are happy keep all to themselves. "It feels lik retreat," says Derry of Wearstler's ov all design. "It's quite private, like a lit oasis in the city, once you walk throu the front door." ●



SUNSET CRUISE



A potluck dinner at sea is the perfect way to entertain a bevy of harried chefs

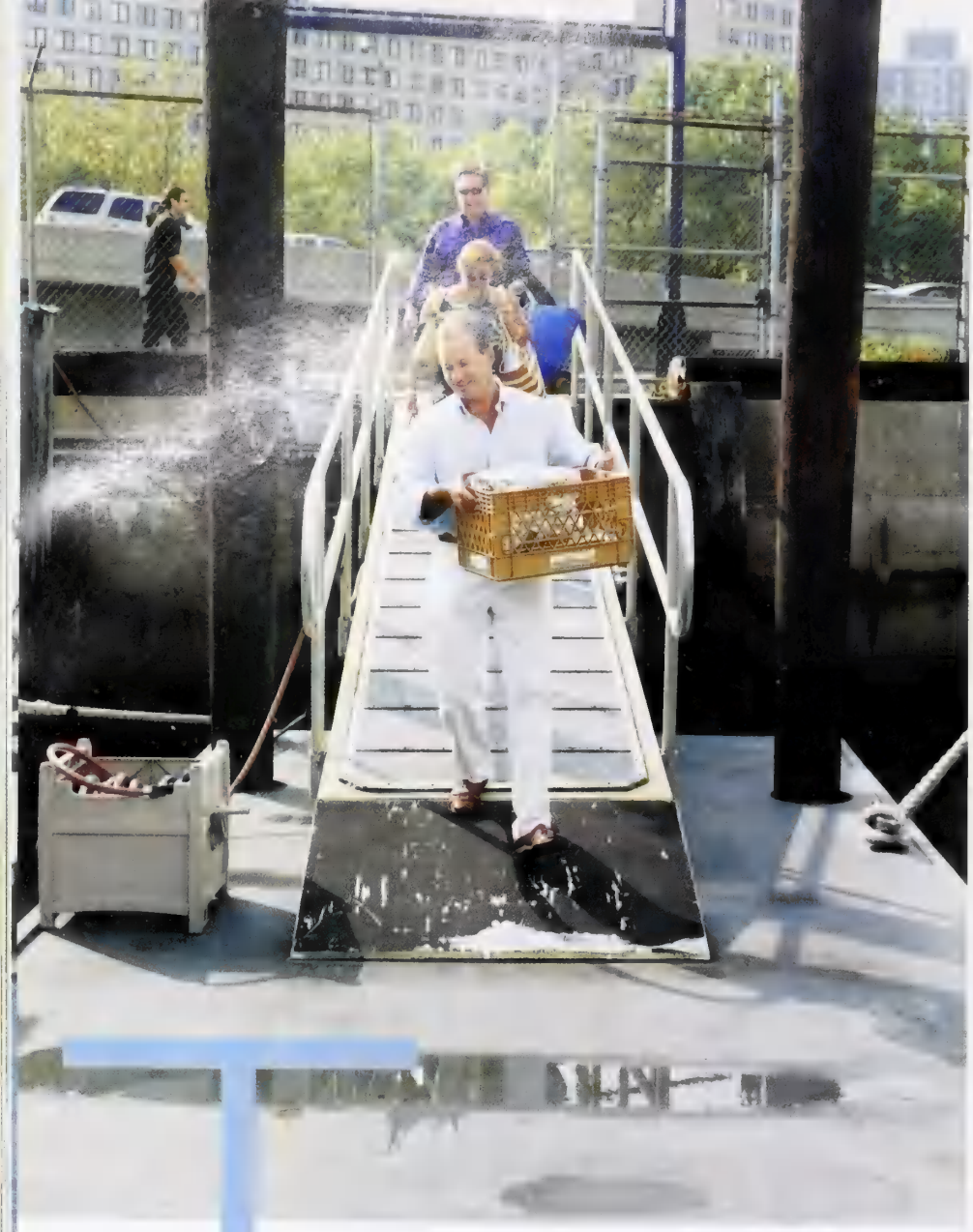
Writer: Mario López-Cordero

Photographer: William Meppem

Producer: Mary-Ellen Weinrib



Party guest Laurie Fitch enjoys the sea breeze with a glass of Veuve Clicquot. Opposite: A view of the Queensboro Bridge over the East River.







TO BE A CHEF IN NEW YORK is to be busy, busy, and busier still. For such professionals, the summer—when Manhattanites decamp for balmier climes in droves—can mean a respite in pace. It is a season in which the chances of being able to attend a midweek sunset cruise and supper with colleagues are transformed from impossible to feasible.

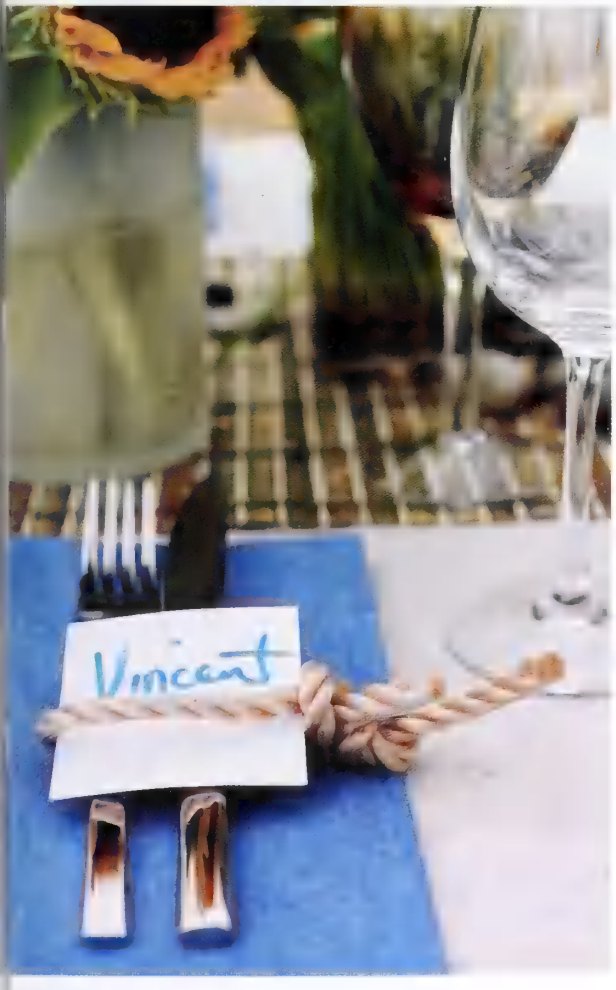
Alison Awerbuch, the executive chef of the Abigail Kirsch catering firm (with clients [illegible] & Barrel and the New York Botanical Garden) took up the challenge and [illegible]. In hosting a potluck dinner aboard the *Abigail K,* the yacht that is her [illegible] newest venue, Awerbuch hoped to give friends in the business a much-needed [illegible]. "It's a great way to entertain in the summer, when you don't want to eat hot [illegible] much. It didn't hurt that the setting—New York Harbor at twilight—[illegible] dazzling backdrop.

Guests like [illegible] Antrisa and Vincent Scotto of Gonzo were instructed to keep it simple [illegible] dishes that required little in the way of last-minute prep work. Awerbuch [illegible] was to supply which course: "There's nothing worse than four people s[illegible]th salads." She prepared the hors d'oeuvres herself, lest a latecomer stymie [illegible] hour. She also decreed that no dish require individual plating so she could [illegible]-style and be free to sit back and relax with her guests.





This page, clockwise from left: Guests were offered blackberry limeade cocktails on arrival. Dinner is served, with Lady Liberty as a backdrop. Vincent Scotto's place card continues the nautical theme. Opposite, clockwise from top left: Chef John Doherty of the Waldorf-Astoria, his wife Donna Doherty, followed by private chef John Wiecks arrive with supplies. Alison Awerbuch touches up a place setting. The *Abigail K* in port; the yacht can be rented for events. Cornelius Gallagher (right), chef at Oceana, chats up his pastry chef David Carmichael.





Clockwise from below: Chef Anita Lo and guest Ron Gold. Awerbuch carries a platter of lobster corn puddings, which she prepared. Pastry chef David Carmichael brought a chocolate mousse cake with almond sponge and praline crunch. Opposite: Manhattan at dusk. For more details, see Resources.







"Late summer is when so many wonderful ingredients are avail-able," says Awerbuch. "The idea was to showcase that." Reading [illegible] was like strolling through a farmer's market, stacked as it was with fresh offerings, from Awerbuch's own watermelon towers with [illegible]gonzola and pepper cress to the requisite heirloom tomato salad [illegible] by Paulette Satur of Satur Farms, an organic vegetable [illegible] someone has a specialty, I asked them to bring it," Awe[illegible] Shaffer of Shaffer City Oyster Bar & Grill packed [illegible] that were served cold with an Asian pepper slaw and [illegible]r *glacé*. "I wanted him to bring a raw bar option th[illegible]ordinary."

Not that the ch[illegible]—or any in attendance—needed such prompting. Th[illegible]cept might seem pedestrian, but when devoted fo[illegible]uests, the viands will be anything but. "It was all f[illegible] and perfect," beamed hostess Awerbuch. ●

The setting—New York Harbor at twilight—provided a beguiling backdrop



Old World Chari

Writer and Producer: Patrick Dunne Photographer: Tim Beddow



Hou[illegible] antiques dealers Brian and Kathleen Stringer
[illegible]el at home abroad in an ancient
[illegible] fortress-cave inhabited by monks



This page: An exterior courtyard of a 14th-century French chateau that was constructed by monks and has had only a few owners since the French Revolution. Opposite: The view from a tower window looks out over the small Arratz River and hills once populated by fearsome Celtic tribes.



This view: The main drawing room includes a pair of upholstered sofas by homeowner and designer Brian Stringer. A hand-wrought chandelier, a carving of St. Nicholas, and 18th-century armchairs evoke a masculine atmosphere. Left: The house's main entry has been moved to a side door beneath the arched entrance of the old compound.

TWO THINGS BECAME CLEAR to Kathleen Stringer when her husband showed her the turreted pile he had just bought in the southwest of France. One was that this remnant of a 14th-century *château-commanderie* was and always would be a man's house; the other was that her husband, Brian, had seen too many Errol Flynn movies.

The Stringers, who own an elegant antiques shop in Houston, are no strangers to creative challenges. Kathleen, a native Texan, previously worked in women's fashion at Neiman Marcus and has always been interested in style. Brian, English-born, discovered he liked [illegible] of antiques when, at age 12, he bought a 19th-century illustrated book in a [illegible] small and sold it the same day [illegible] ough profit to pay for months of [illegible] cinema. After migrating to [illegible] the 1950s, he became a [illegible] designer in Texas.

Decades of [illegible] in Europe and a certain [illegible] convinced them the [illegible] house abroad. They love[illegible] sidered England, [illegible]





This page: In the dining room, paneling installed du
the 18th century was repainted its original color; th
French *verdure* tapestry was found in the region.
Opposite, above: A walnut stairwell spirals down th
floors and is so rare it is protected by Les Monum
Historiques de France. Opposite, below: Kathlee
Stringer designed the kitchen, which she placed on
second floor, easily accessible to a shaded loggia.

red to France for a number of rea-
ns. They looked and looked but found
thing suitable. Finally, on a solo busi-
ss trip in France, Brian took a few
tra weeks and was determined to find
mething. The first days weren't very
omising. Then, just prior to returning
the States, his real estage agent, with
ny apologies, took him over miles of
all country roads at the edge of the
ers, a bucolic region in southwestern
ance. Once the ancient studded door
the Commanderie de Sainte Antoine
eaked open, nothing else mattered.
ian hardly noticed the decrepit con-
ion of the chateau or that the village
emed small. Not even the hysterical
hortations of a French friend who
ompanied him carried any weight.
He did everything to talk me out of
Stringer recalls with a broad smile.
hat night at dinner he even bought
extra bottle of wine hoping I'd over-
ep my appointment to make an offer
he *notaire.*"

When you walk through the large,
re rooms with their stone walls and
ubbed floors, it is obvious this was
right choice. The house is furnished
h a combination of early furniture
d contemporary designs by Stringer
nself, and no one else could have
ne it quite as well. Certainly few hus-
nds could have expected a wife to be
instantly sympathetic with the cha-
u's masculine character and as will-
to leave it alone. "I knew at once this
s Brian's dream," Kathleen admits,
d I've made sure not to pretty it up.
fact when Brian's collecting gets out
nand, I'm the one to remind him what
s place was meant to be."

What it was meant to be, in fact,
s a fortified hospital on the banks
he Arratz River manned by a band
rather mysterious monks called the
thers of Saint Antoine, who marked
ir domains with the esoteric symbol
he Tau. The order grew prosperous
setting up hospitals to treat those
icted with *le mal des ardents,* a curi-
skin affliction that swept through
rope during the Middle Ages. With
waning of the malady at the end





This view: The master bedroom includes an 18t century Georgian mahogany bench covered in antique kilim. Below: A guest room equipped with a 17th-century Tuscan iron bed is tucked away in a high tower. Opposite, above: An exterior view. Opposite, below: A loggia that w probably once used as a [illegible]









the 18th century and the changes ought by the French Revolution, the iteau passed into secular hands. Parts into ruin, and the remainder became chief house of the town.

"They managed to hold off the glish for 700 years until I arrived," inger good-naturedly harrumphs. glophobia aside, in the end this Eng- man has actually insured the build- 's survival. When the Stringers began ir efforts, the place was largely aban- ned. Years of nuts-and-bolts projects t saved it followed, but today those bloits hardly engage the couple's erest. Unlike many foreign house- ders, they are not preoccupied by s from the renovation wars. Instead, y would rather talk about their won- ful neighbors and the serendipity of ding the right pieces, or of the pair sofas Brian designed and had built Houston and then shipped to France. good thing for pulleys and strong



Left: Some of the chateau's original plaster had traces of vivid colors; the Stringers used this palette in a guest bath. Opposite: Summer dining is mos often enjoyed on a loggia overlooking garden. An old wisteria shades the tab from the setting sun. For more details, see Resources.

beams." Stringer says as he peers dov an extraordinary elliptically coiled w of stairs. "Almost nothing but food c be carried up this staircase."

The rooms unfold with only occ sional symmetry, their spirit powerf and pragmatic. Up a few stone sta there is a tower room with a panoram view, perhaps for the prior; elsewher wide batten door opens onto a cover loggia meant for restless men to take t air in foul weather. There are rooms a rooms awaiting refurbishment—a wi that was "modernized" in the early 19 century and closed off for more th 100 years has all of its Directoire e ments intact.

A neglected garden will be this yea project for Kathleen. She has alrea made friends with the local nurserym insuring the best sources for plants a trees. In the meantime, the couple sa the luscious expanse of time away fr their busy lives in Houston and are no hurry to complete their task. Af all, the house has been here for cen ries—it can wait another afternoon two. Besides, Brian has discovere new rosé from the wine merchant Valence d'Agen, and the setting sur turning the stones a soft golden colo

"Errol Flynn or not, we're not h ing any swashbuckling here!" says Ka leen as she defiantly eyes Brian wav a toy medieval sword. Vanquished, gallantly lays down his weapon a serves up some delicious olives fr the Languedoc instead. ●

Many rooms still await refurbishment—a wing that was "modernized" in the early 19th century and closed off for more than 100 years has all of its Directoire elements intact



BEATING THE HEAT

A pair of Texas landscape designers create a cool garden in Houston

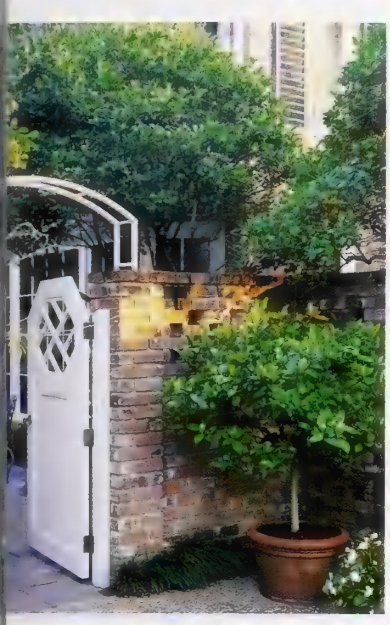


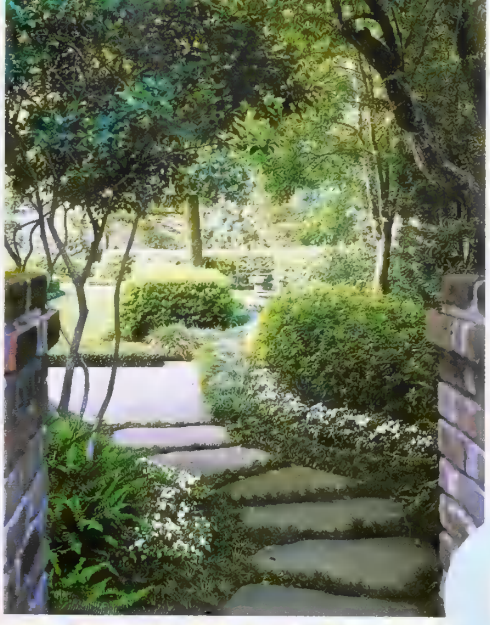


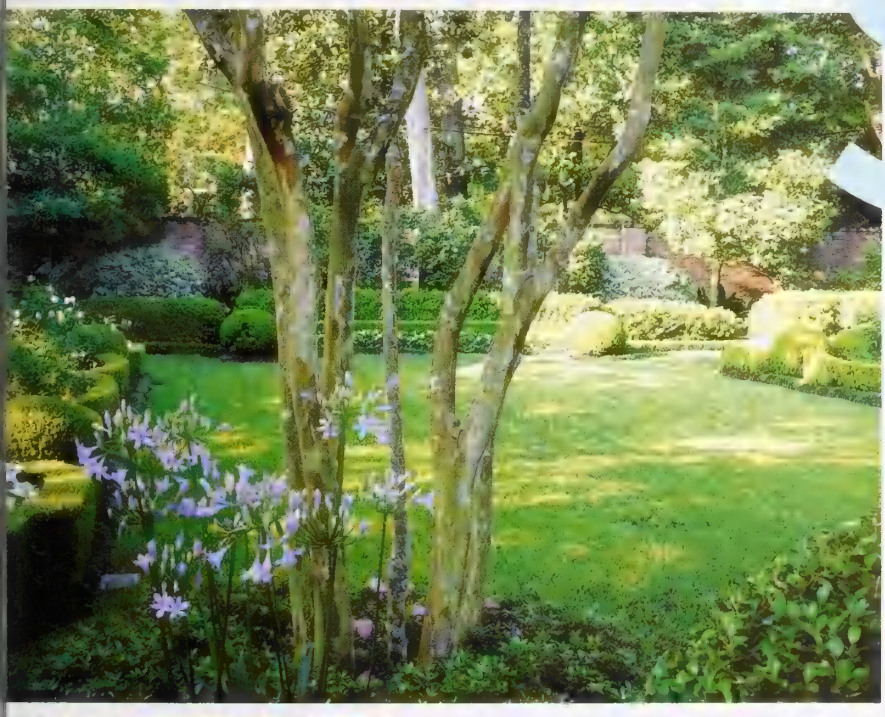
Creeping fig, trimmed every other week in summer, grows on the brick wall enclosing Nona Carmichael's Houston garden. Coral vine trails from the top of the wall, and agapanthus blooms in a box-bordered bed. Asian jasmine encircles a painted terra-cotta urn.

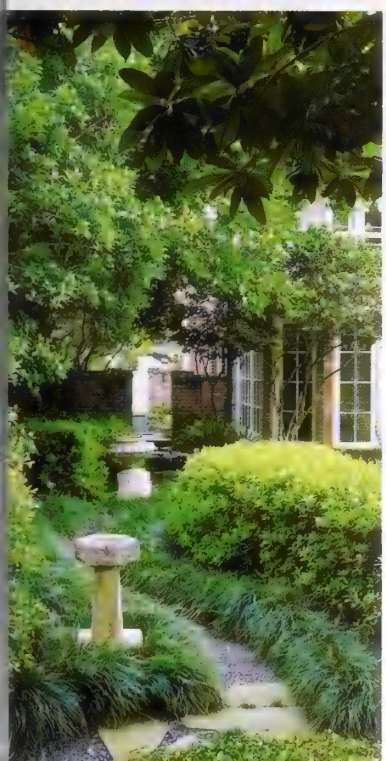
Writer and Producer: Elizabeth H. Hunter Photographer: John M. Hall









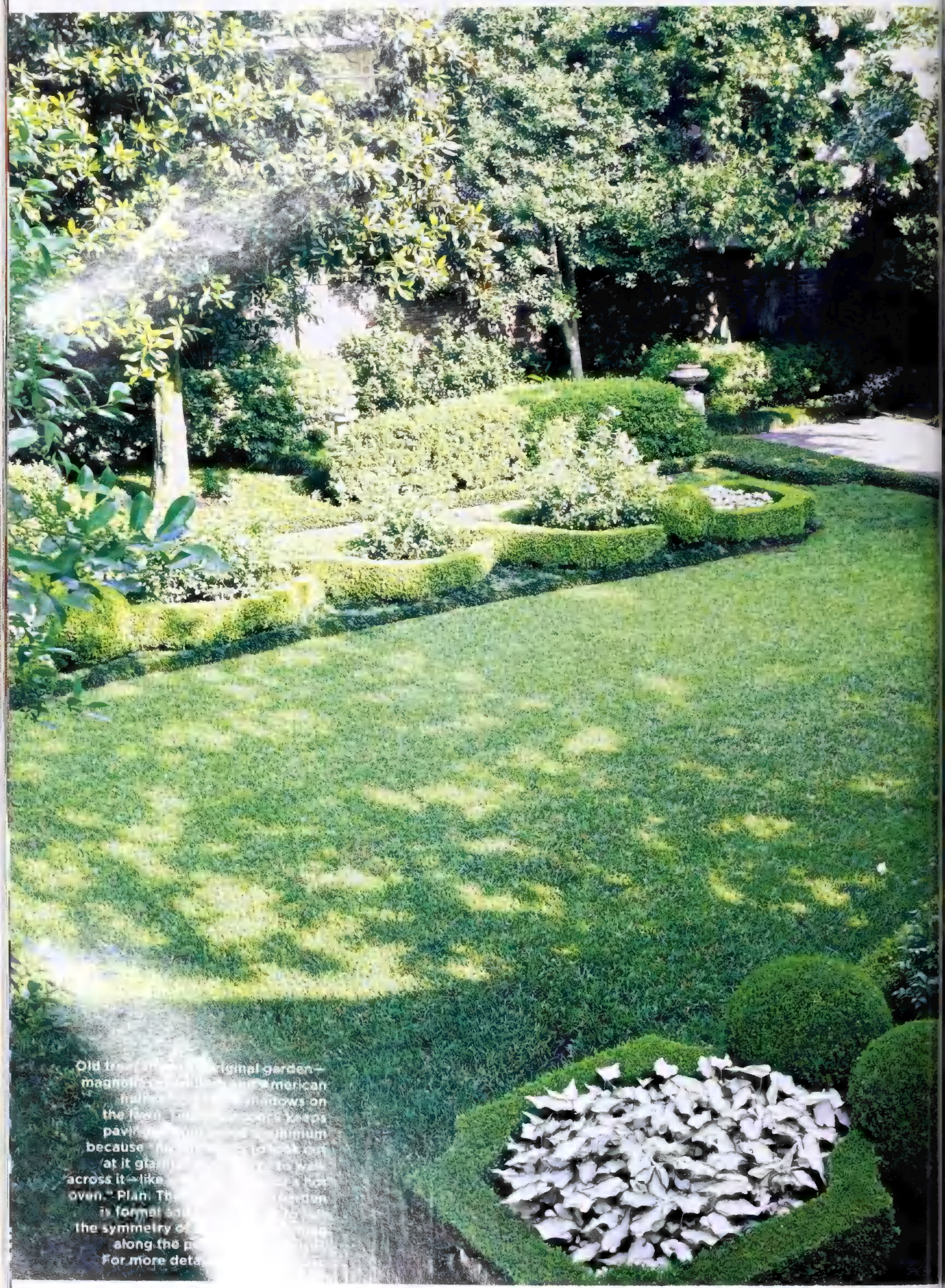


This page, clockwise from top left: A potted gardenia stands in the driveway outside a new wall built of old brick. A stone path bordered with impatiens winds along the side of Nona Carmichael's house and out into the main garden. Looking toward the back of the garden across the lawn with its ribbons of box-framed parterres. The house as seen from the garden. Opposite: The brick paving set into the flagstone terrace behind the remodeled house was copied from the 1930s terrace. A 'Natchez' crepe myrtle tree is surrounded by 'Wakaebisu' azaleas with coral blooms.

STEPPING THROUGH THE GATE into Nona Carmichael's garden on a hot Houston day will revive a wilted visitor faster than a glass of iced tea. Southeasterly breezes blow across the grass, and on the far side of the lawn, shade from magnolias and hollies beckons. Boxwood parterres frame the blooms of Iceberg floribunda roses and the delicately veined leaves of caladiums; panicles of 'Natchez' crepe myrtle bend over the terrace. "White is always a good choice in the South," says Timothy Adcock, the property's landscape architect. "It's so cooling."

Carmichael, a colleague of Adcock's, at Thompson + Hanson landscape architects and contractors in Houston, had long admired his gardens, so when she and her husband, David, decided to remodel their backyard while enlarging their living space, Adcock was the obvious person to take charge. The house was designed in 1935 by John Staub, a Houston architect famous for his Georgian Revival work and for Bayou Bend, the decorative arts collector Ima Hogg's home, now a museum.

After extending their house toward the rear, the Carmichaels could save little of the original landscaping other than resurrecting some paving that is now the centerpiece of the terrace. "Timothy and I really started from scratch," Carmichael says. They enclosed the back garden with a wall that matches the house, building it with





old brick—Staub's favorite, known as Cedar Bayou. There Adcock planted a lawn edged by a low hedge of boxwood, which is formal in design and continues the axis of the house. He had intended to leave a large expanse of grass to let the breezes circulate as freely as possible through the garden. "Fungus can be a big problem in this humid climate, and air circulation helps," says Adcock. Soon, however, he and Carmichael realized that the lawn looked unattractively large. Passionate about proportion, Adcock corrected the mistake by designing two long parterres in a rope pattern along the sides.

This garden requires heavy maintenance: boxwood is trimmed once a week in summer, and the creeping fig, although sprayed with growth retardant, needs clipping every other week. But Adcock points out that three years after planting, most Houston gardens need endless clipping and trimming: "Without it you would have a jungle."

The rainfall that creates jungles, however, also keeps the shrubs and trees lush and green all year long, even in late summer. The Iceberg roses bloom until cut back hard in February, then bloom again in April. Carmichael, who likes white flowers year round, has camellias in winter, azaleas in spring, and a Mexican plum, a fringe tree, oak-leaf hydrangeas, and magnolias later in the year. She changes the bedding plants—pansies, impatiens, caladiums—seasonally, and occasionally slips in some pale blue agapanthus or coral geraniums ("they look so pretty with the brick"). Mostly though she sticks with white flowers because, she says, "I usually come home at dusk, when the white blooms become luminescent." ●



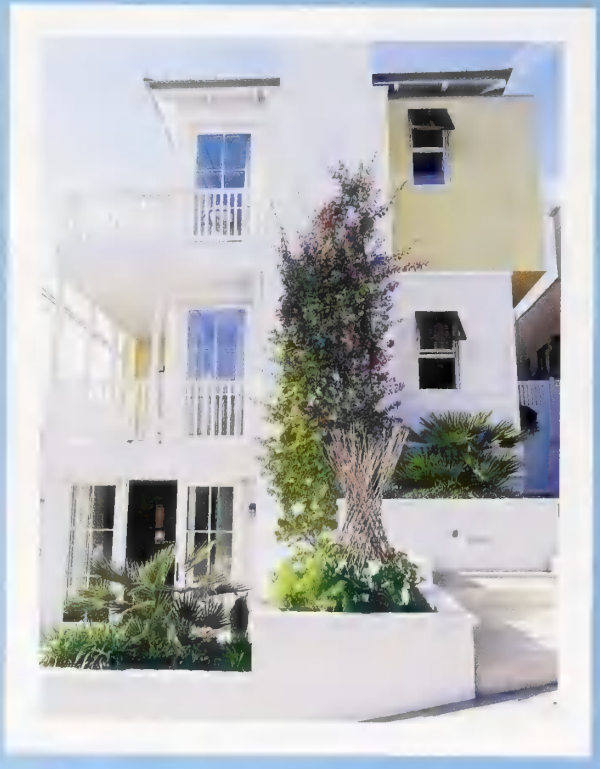
ILLUSTRATION: SYLVIA HOFFLUND

SAND

This California beach house is so casually comfortable you can't help but relax

CASTLE

Imagine the quintessential Southern California beach town, its cottages nestled cheek-by-jowl on sandy pedestrian streets. As people amble by, salt-dusted from an afternoon chasing children and waves, they'll say hi to one another even if they've never met. Neighbors call across the bougainvillea to offer a drink, which may stretch into [illegible] impromptu barbecue [illegible] Sunday night, [illegible] of kids [illegible] in the dark.



The [illegible] and Rick Archer found [illegible] architect Graham [illegible] AIA Design Group who [illegible] to design their house. "Suzanne hails from Long Island and Rick is a California boy so she has an East Coast meets West Coast sensibility," says Kirkpatrick. "Certain elements like shiplap siding and white-painted eaves are straight out of the Shingle Style but then we mixed in Caribbean influences like brightly colored plaster walls." Shake all that up, add stacked porches, a standing-seam metal roof, and awninglike shutters and you have a hybrid house with a tropical flair, something that would look right at home in the Bahamas.

"Suzanne was the dominant force in bringing about the British Colonial theme

This page: The front door (on the second floor) opens onto a vignette of a vintage French railroad poster and a spiffy pedal car, purchased when designer Suzanne Ascher's four-year-old raised her hand at an auction. Opposite: Reaching for the sky on a sliver lot, architect Grant Kirkpatrick put all the main living spaces on the top floor, which has an unobstructed view of the ocean. Plenty of porches allow Rick Ascher to check the surf every morning.



Writer: Christine Pittel

Photographer: Victoria Pearson

Producer: Char Hatch Langos



adds Kirkpatrick, "and she carried it through with cool white walls and Brazilian cherry floors stained a deep, dark brown—as rich and thick as a chocolate bar." On a 30-by-90-foot sliver lot, every inch counts, and his job was to maximize the buildable square footage without making the house feel overbearing. The composition is relieved by jigs and jogs, and porches make the house feel porous.

Kirkpatrick inverted the typical floor plan and put all the main living spaces on the top floor to take full advantage of the panoramic ocean view. Up here no formal walls separate the living room, dining room, family room, and expansive galley kitchen—just a huge span of space open to the white-painted rafters. Right in the middle is the most unusual feature in the house—a napping nook fitted with a king-size mattress and rimmed with pillows. "It's unconventional, but it works," says Suzanne. "My father loves to lounge here with my two girls and read to them while they watch the sailboats go by. I grew up on sailboats, and I was thinking of those wonderful [illegible]."

Such quirks make it [illegible] that the house is brand new, and vintage details like [illegible] contribute to the timeless appeal. It's the kind of pla[illegible]people feel free to lounge



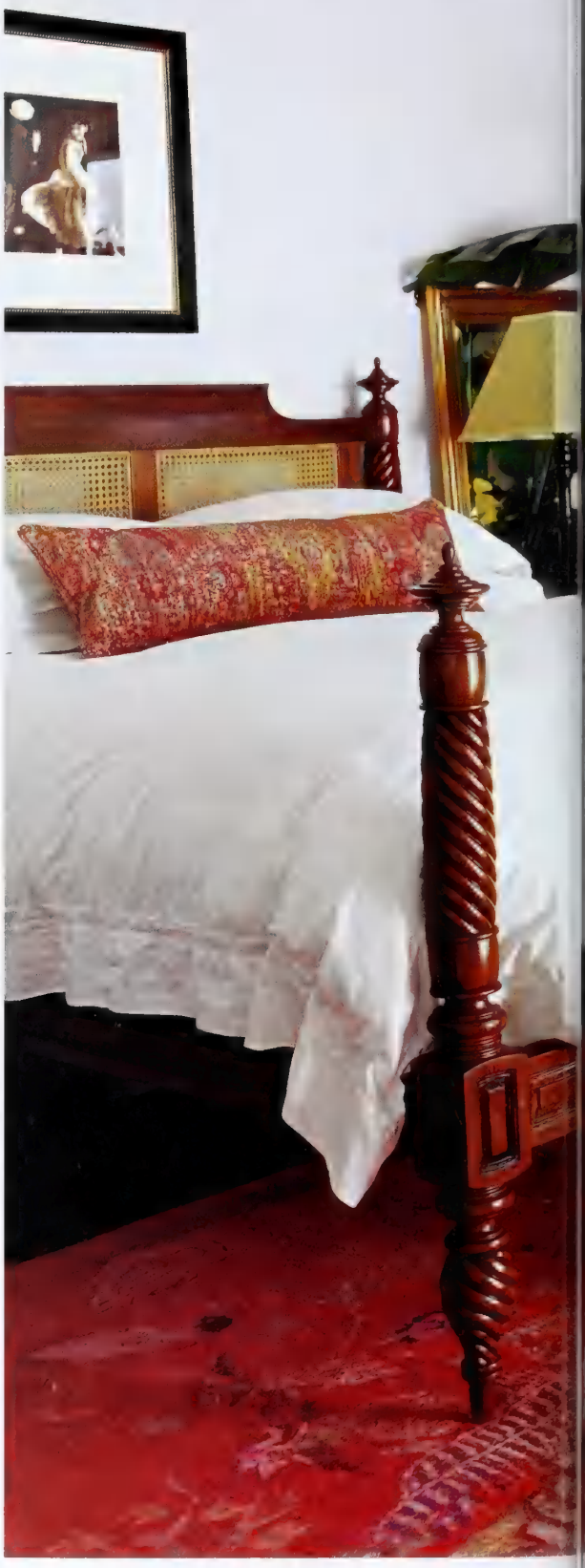
s page: The dining room table is made
of an Indonesian rain barrel, with an
ny-stained palmwood top. Garage-sale
irs get a new lease on life with bright
al paint and zebra-striped cushions.
posite top: Designer Debbie Fogel
ed with the living room, finding the
e Tarlow herringbone silk for the wing
irs and designing the bookcases. The
w fabric is by Scalamandré; barrel stool
alinese. Opposite below: In the family
m, washable slipcovers are Waverly
ing. The children can make any mess
like on the turquoise-painted picnic
le, available from S.E.A. Design & Co.







This view: Suzanne Ascher saw the Samarkand rug in *House Beautiful* and thought it would be perfect in the master bedroom. British Colonial–style bed and bench from British Khaki, bed linens from Frette. Club chair from Les Beaux Interiors. Lamps by Jamie Young. Top left: The staircase, a composition in black and white with sisal-covered treads, makes running up and down a pleasure. Below left: The ground-floor entryway is the California version of an East Coast mudroom, with cubbies to hold all the beach paraphernalia.







This page: The napping nook is the most popular port in a storm. The drawer underneath holds blankets. Opposite, clockwise from top left: An extra-thick slab of Carrara marble tops the kitchen island. Pendant schoolhouse lamps light the 13-foot-long island, faced in beadboard and set on legs to look like a piece of furniture. This top-floor porch off the kitchen comes with a fireplace to warm up chilly evenings; furniture from Teak Warehouse, fabrics by Sunbrella, seashell mirror from Soleil Design à Co. For more information, see Resources.



A lovingly restored kit house featured in the 1939 World's Fair now has pride of place on the East End of Long Island in New York. The two-acre site faces Davis Creek, a tributary leading out to Peconic Bay.



FOUR YEARS AGO, WHEN Peter Hallock and Craig Mowry first spotted a summer cottage in the town of Southampton, New York, they thought its setting was magnificent. The house itself was quite a different story. Small, dark, and wildly [illegible], it was clad with gray vinyl siding and light turquoise shutters. Inside, it [illegible]peted throughout, and a bathtub drained into dirt below.

[illegible]ned that Hallock, as president of Allan M. Schneider Associates, a p[illegible]rons real estate firm, knows residential neglect when he sees it. But, [illegible]g goes, the three most important considerations when buying a house [illegible]ation, location. And this property, nestled in a cluster of large-ac[illegible]nic Bay, a picturesque body of water that separates the two forks [illegible]and, had all three.

So, Hall[illegible] place, believing that they would eventually build a new h[illegible]. To mak[illegible] the existing house livable, they did minimal refurbishing a[illegible] first summer.

Exploring th[illegible] they tramped across a long wooden bridge built over a creek [illegible], effectively, their private beach. They began to familiariz[illegible] egrets, and herons that swooped

Above: The screened-in sun porch frames the view of a 700-foot-long bridge stretching across marshland to a private beach. French wicker chairs are from the American Wing in Bridgehampton. Opposite: In the dining room, coral-colored lamps designed by Christopher Spitzmiller a[illegible] reproductions of 1940s dining chairs covered in chocolate brown leather ar[illegible] from Mecox Gardens in Southampton.





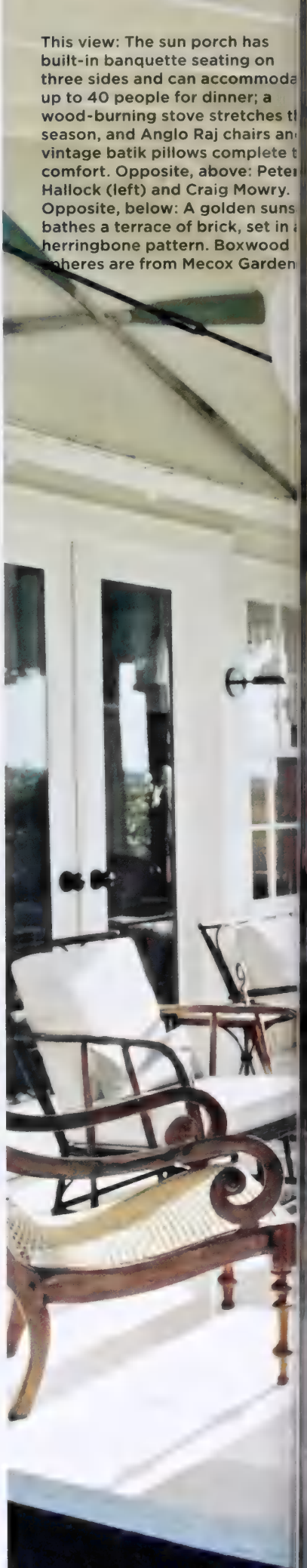
down over the sea grass. They marveled at sunsets that appeared to be centered on their front windows. Day by day, their design ideas began to evolve.

"The tide here changes dramatically. Some days the water is up to the bridge; sometimes it is eight feet below," says Mowry, a filmmaker who recently wrote and directed his first feature entitled *Scene Stealers,* starring Bob Balaban and Sonia Braga. "One morning, we looked out and the feeling of being aboard a boat was so strong that we realized we couldn't tear this place down. It's indigenous to this area. It's meant to be here."

They also discovered that the cottage has an intriguing history. While doing research before making renovations, the men learned it was originally a one-bedroom, "build-from-a-kit" house manufactured in the late 1930s by a company called Hudson. More fascinating still, their house was featured in a pavilion at the 1939 World's Fair in New York City. Once the fair was over, someone bought the floor model and trucked it out to the East End for reassembly. A subsequent owner added a second bedroom and bath.

Charmed by this provenance, the men decided to embrace their house's prefabricated past. They would add up-to-date amenities, but whenever feasible existing components like windows and doorframes would be retained. Their architectural recycling effort was almost immediately rewarded. Once they had removed the vinyl siding, they discovered that most of the original clapboard was in good repair and only needed a fresh coat of paint.





This view: The sun porch has built-in banquette seating on three sides and can accommoda up to 40 people for dinner; a wood-burning stove stretches t season, and Anglo Raj chairs an vintage batik pillows complete t comfort. Opposite, above: Pete Hallock (left) and Craig Mowry. Opposite, below: A golden suns bathes a terrace of brick, set in herringbone pattern. Boxwood spheres are from Mecox Garden





An existing porch was enclosed, and a slightly larger screened porch was built anew with a wood-burning stove at one end and banquette seating on three sides. Foundation plantings were drastically trimmed back, and a stand of enormous cedar trees surrounding the house were pruned at the bottom to offer unimpeded views.

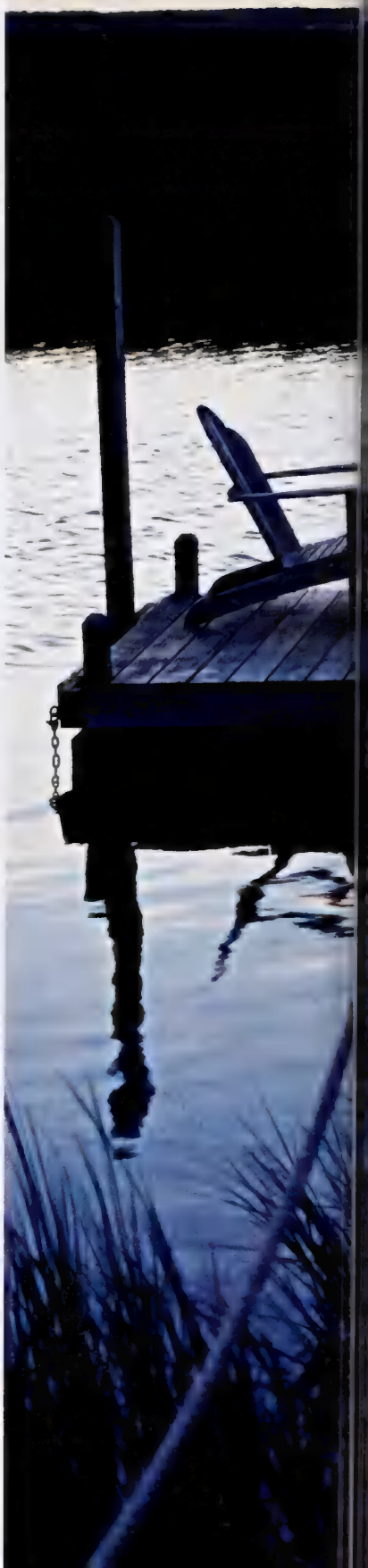
In every room except the master bedroom, the dropped ceilings were removed and expanded upwards to the original rafters, a process that Hallock jokingly calls "cathedralizing." The bathrooms and kitchen were modernized and given white subway-tile backsplashes. Floors, walls, and ceilings were all painted white.

Furnishings are simple—low tables made of rattan, antique wicker chairs, and sofas that are casually slipcovered with batik cotton fabric. The few accents and objets d'art placed about—a pair of Man Ray photographs, pieces of shockingly orange coral, and an enormous ceramic bowl from India—pop out and draw the focus they are due.

Friends come frequently for weekend brunches and dinners, and a dining room shelf is filled with shells on which regular guests have written their names. These are used as whimsical place cards.

"I like to grill—seafood, chicken, pretty basic stuff. People come for the setting, not the cuisine," Hallock says. "It's not unusual, though, for lunch to stretch out into dinner. A couple bottles of Domaine Ott (a favorite rosé) later, and you wonder, where has the day gone?" ●

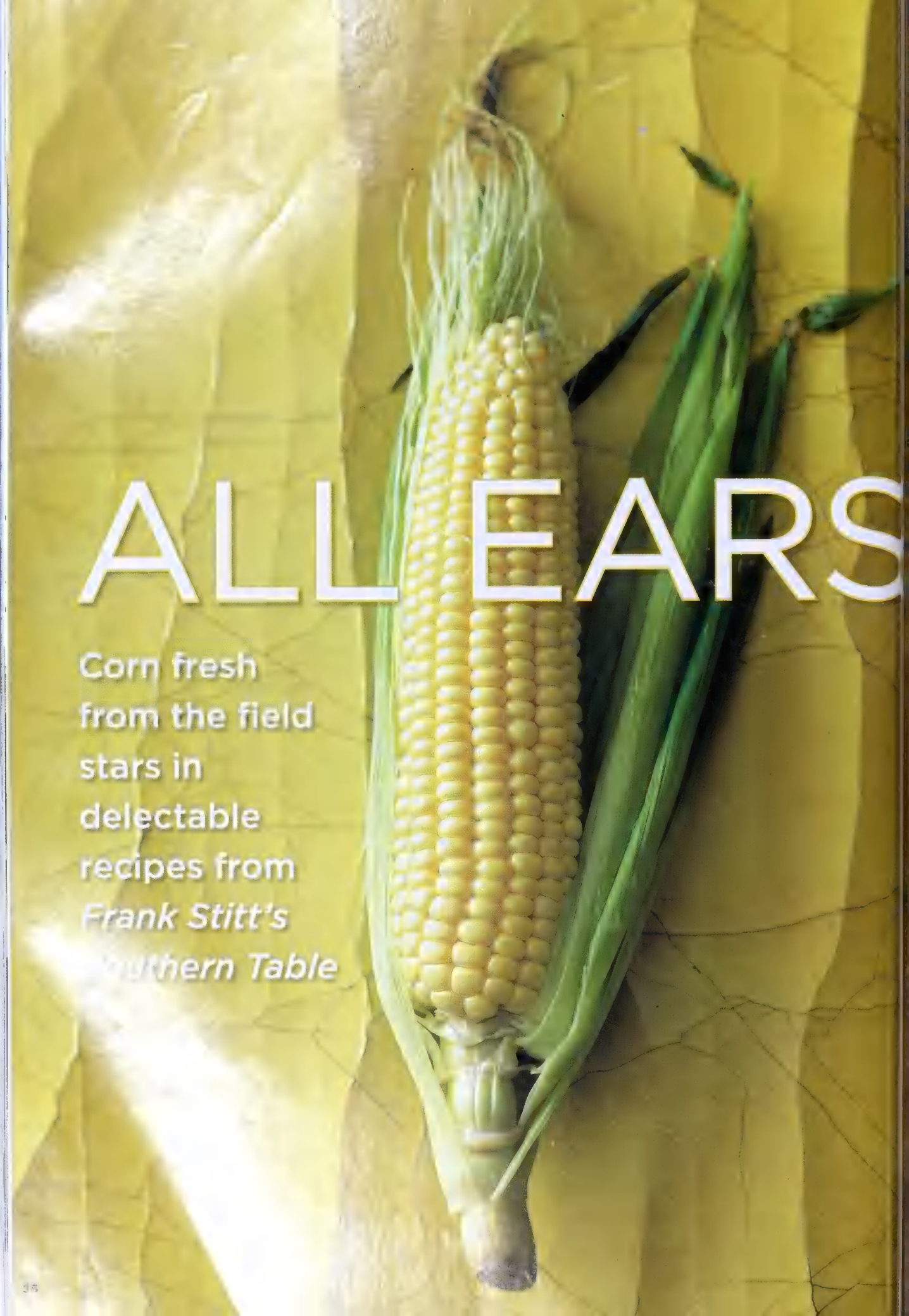




"One morning, we looked out and the feeling of
eing aboard a boat was so strong that we realized
we couldn't tear this place down"



This view: Sunset cocktails are enjoyed in Adirondack chairs by Gloster of Bristol, England, on a dock built of cedar planking. Opposite, above: Kitchen counters are Formica with stainless-steel edging. New appliances (Bosch dishwasher, Viking stove) were inserted into the original 1939 cabinetry. Green 1920s bistro lamps are from Chez Soi in Bridgehampton. Opposite, below: Vintage American wicker in living room is enameled a chocolate brown. For more details, see Resources.



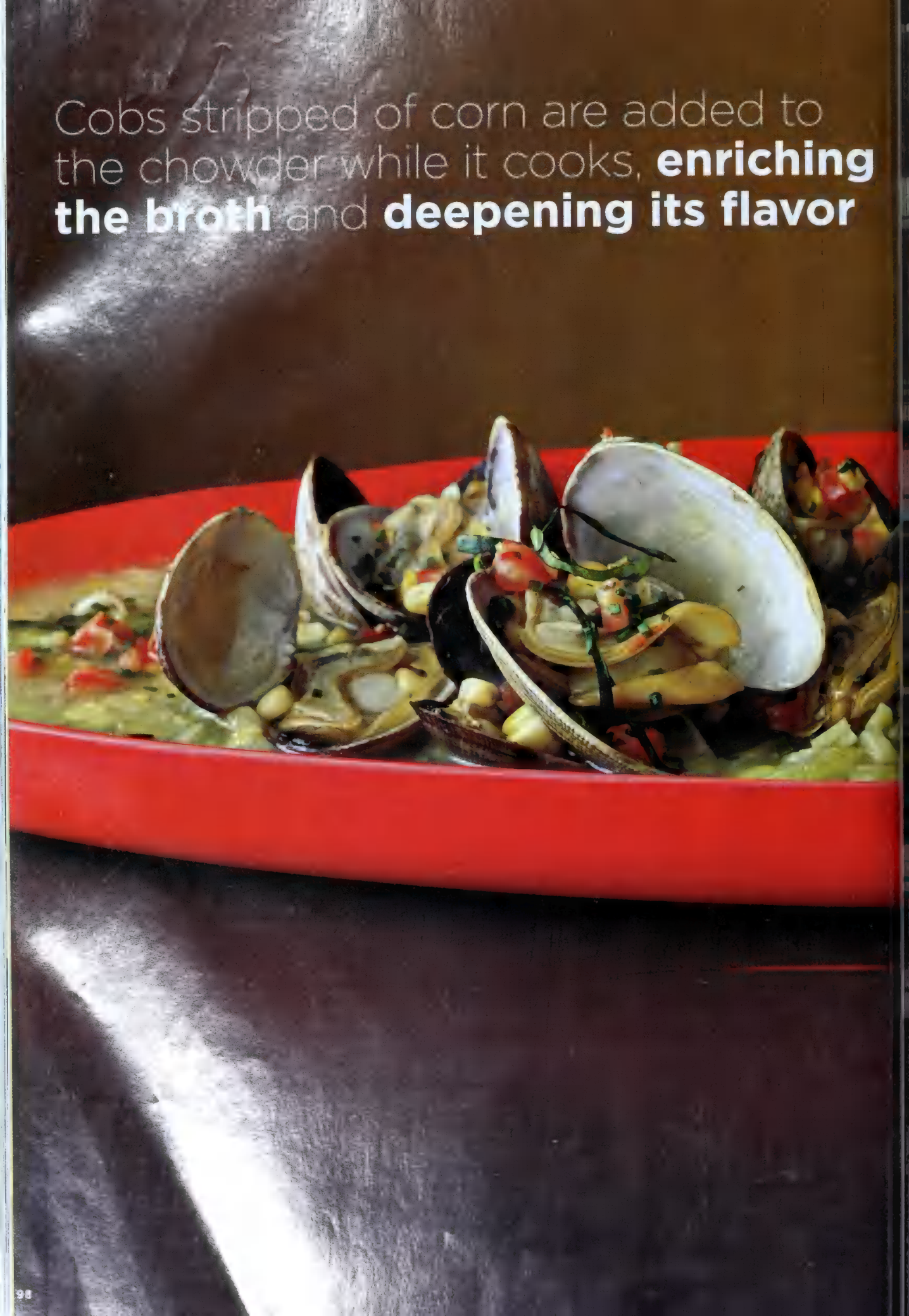
ALL EARS

Corn fresh from the field stars in delectable recipes from *Frank Stitt's Southern Table*



Savory Corn Sticks. Baked in a cast-iron pan from Lodge, these breadsticks are fragrant with the aroma of corn and bacon.

Producer: Mary-Ellen Weinrib Photographer: Christopher Baker

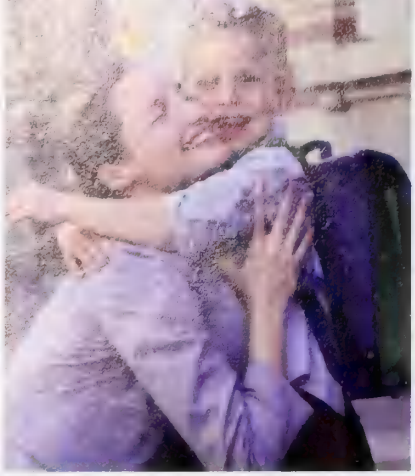

Cobs stripped of corn are added to the chowder while it cooks, **enriching the broth** and **deepening its flavor**



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Back to School Success

How best to prepare for the new year

No matter how fun we try to make it sound, going back to school can be a challenge. Children have to adjust to a new teacher and a new classroom, sometimes even a new school. The experience can be exciting but also scary and overwhelming. So make it a priority to spend the last days of summer doing the things your family likes to do to relax. Set aside time to talk, and make sure your kids do most of the talking. Parents are often surprised at what they learn when they stop interrupting and really listen to their kids. Find out what's important to them. You know what your hopes and dreams are, but what do your children care about? This is a good time to encourage their interests as well as address any fears or anxieties they may have about returning to school. On a practical note, if the kids have been staying up late, it's wise to get back into an early-to-bed routine at least a week before school starts. Plan some play dates with friends from school to make the transition easier. Talk to other moms to see how they manage and share tips. Finally, now that the kids are going back to school, don't forget to spend a little more time on yourself.

Shop Smart
Watch for back-to-school sales, shop early, [illegible] enough school supplies to last the [illegible] you'll save money [illegible]

In with the Old
You don't have to buy a whole new wardrobe. Some clothes will still do, and your child's taste may change once school starts.

Get the Good Stuff
Invest in good shoes and a quality backpack with wide padded shoulder straps and a padded back.

Double Up
If your child needs a physical education uniform, it's wise to buy two sets in case one gets lost or you don't have time to wash it.

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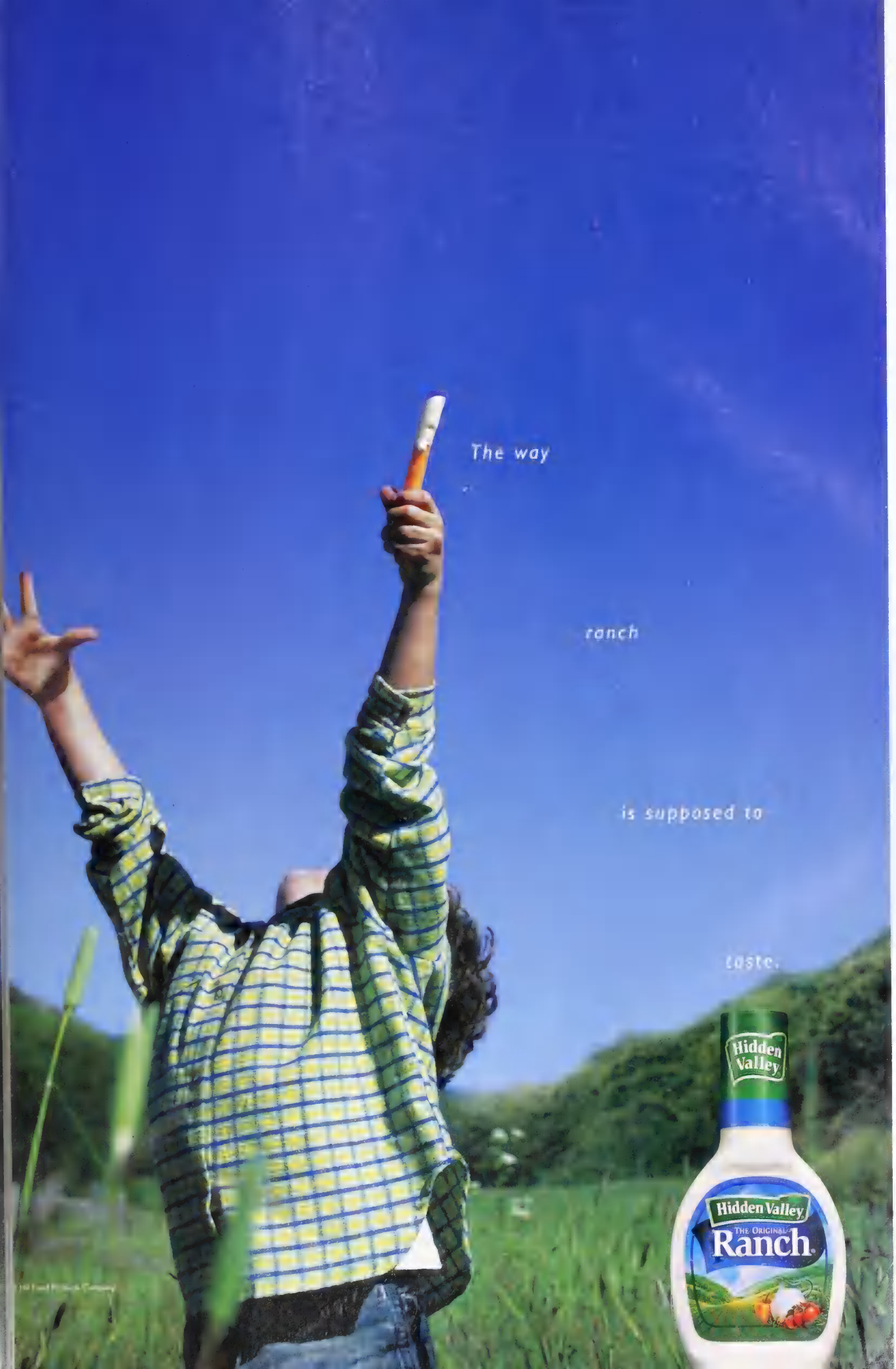
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Highlights

The National Kitchen and Bath Association held its annual Kitchen and Bath Industry Show & Conference (KBIS) this past April in Chicago. House Beautiful Editors previewed over 700 exhibiting companies during the show and put our stamp of approval (House Beautiful Loves this Item award) on our 10 favorites from the show.

House Beautiful ♥ this item

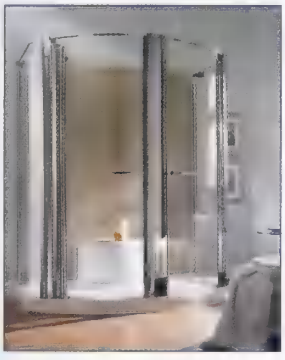
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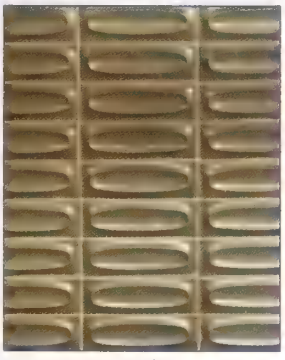
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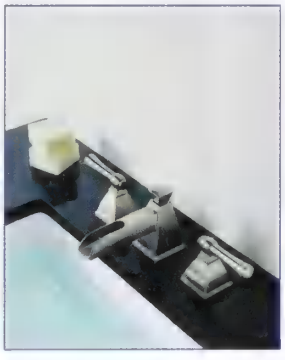
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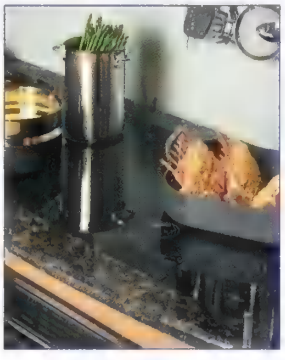
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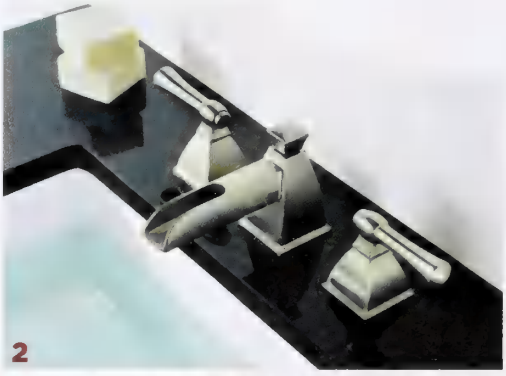
Making a Splash

New hardware and accessories make for sleek and chic bathroom spaces

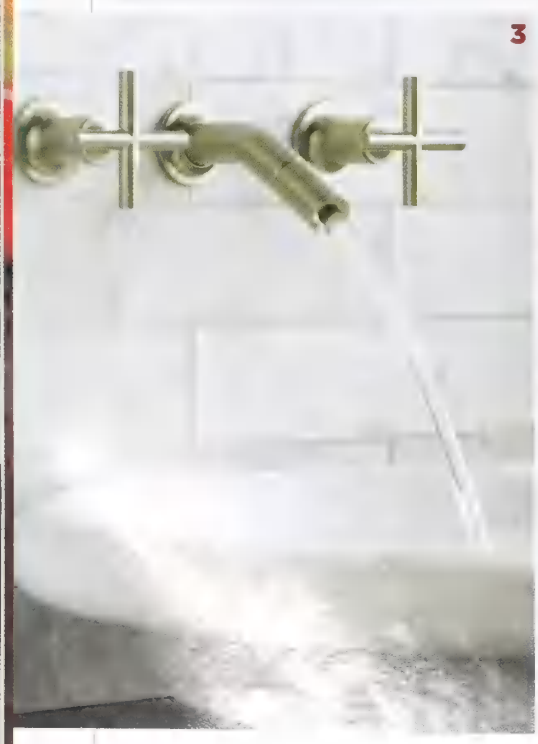




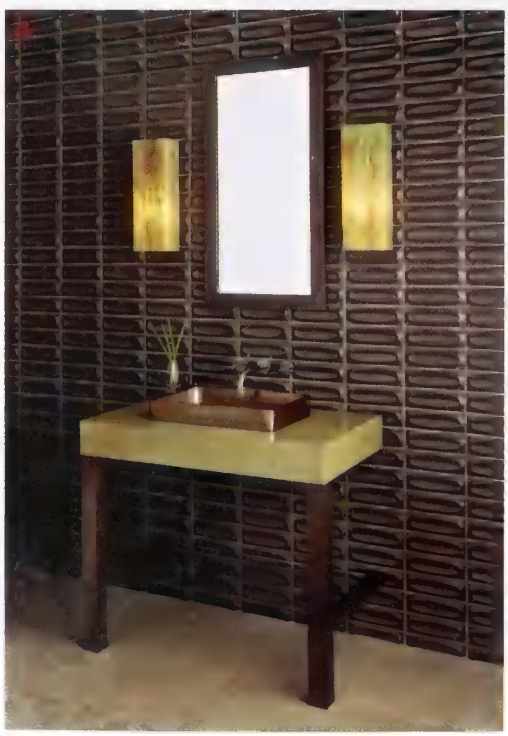
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2



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Recipes

(continued from page 100)

cayenne, tomato, and corn kernels and sauté 3 minutes. Add mixture to broth.

Remove corncobs and scrape with a knife over p[illegible] to get [illegible] juices. Season[illegible] with [illegible] thyme leaves, and [illegible] immediately. S[illegible]

CAKES

Serve with crisp bacon, charred corn relish, and a glass of vanilla lemonade.

- 2 cups fresh or frozen cooked peas, cooking broth reserved
- 1 cup crumbled corn bread
- 2 tablespoons chopped chives
- 1 tablespoon minced hot red pepper
- 1 tablespoon extra-virgin olive oil
- 1 tablespoon flour, plus extra for dredging
- Kosher salt and freshly ground black pepper to taste
- 1 large egg, beaten
- 2 tablespoons vegetable oil
- 8 pieces cooked bacon
- Charred corn relish (recipe follows)

Puree ¾ cup peas with ¼ cup reserved broth in a blender until smooth. Place in a bowl and add remaining peas, 1 tablespoon reserved broth, corn bread, chives, red pepper, olive oil, flour, salt and pepper. Mix together. Stir in egg. Mixture should be just moist enough to hold together. If necessary, adjust by adding corn bread or broth. Using 3 tablespoons per cake, form mixture into about 8 rounds.

Heat vegetable oil in a large heavy skillet over medium-high heat. Dust the cakes lightly with flour. Place in skillet, lower heat to medium, and cook, turning once until brown, about 4 minutes on each side. Serve hot with bacon and charred corn relish. Serves 4.

CHARRED CORN RELISH

- 4 ears corn, shucked
- 1 Vidalia onion, peeled and cut into ½-inch-thick slices
- ½ cup quartered cherry tomatoes
- 1 shallot, finely minced
- 2 tablespoons red wine vinegar
- ½ cup extra-virgin olive oil
- Kosher salt and freshly ground black pepper to taste
- ½ cup loosely packed basil leaves, coarsely chopped
- 1 tablespoon chopped parsley
- 2 fresh chives, chopped

Char corn and onion on a hot grill [illegible] under broiler, turning occasiona[illegible] until slightly blackened on all sid[illegible] When cool enough to handle, cut co[illegible] kernels off the cobs and place in a bo[illegible] Cut onions into ¼-inch-dice and add [illegible] bowl. Stir in remaining ingredien[illegible] Makes 3 cups.

VANILLA LEMONADE

This drink can be easily spiked by adding light rum or vodka, or made effervescent with a splash of soda.

- 1½ gallons spring water
- 2 cups sugar
- ⅓ cup honey
- ½ vanilla bean, split
- 10 fresh lemons, juiced
- Thin lemon slices and mint sprig[illegible] for garnish

Place water, sugar, honey, and vanilla [illegible] large enamel pot. Simmer over mediu[illegible] heat, stirring occasionally, until sug[illegible] and honey are dissolved, about 10 m[illegible] utes. Remove pan from heat. Cover a[illegible] set aside for 1 hour.

Add lemon juice. Strain into a pitch[illegible] Chill. Serve with garnish. Makes abo[illegible] 1½ gallons. ●

Resources

All prices shown are approximate suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

STYLE BEAT

Page 28 **1. Aroma Tonic energizing shower gel**—Lancôme (M); 800-526-2663. **2. Gotu Kola body oil**—Sundari; sundari.com. **3. Body scrub**, Kenyan Coffee & Sugar—Apothia; apothia.com. **4. Horn spoon**—Takashimaya (R); 800-753-2038. **5. Hand towels** by ABH at The Greenhouse; 212-644-4449. **6. Lacquer tray**—Asiaphile; 86[illegible]25. **7. Bath essence**, neroli and lemon by Eskandar—The C[illegible] 510-548-6116. **8. & 10. Container; soap dish**—Calvin Klein [illegible] 800-294-7978. **9. Sisal towel**—Takashimaya, see above. **11. Soap**, Scrub Citrus and Sea Mud—Erno Laszlo; sanct[illegible] 12. **Teak bath stool**—Pottery Barn (R,MO); 888[illegible] Tiles, Luxor—Ann Sacks (M); 800-278-8453. *Page* [illegible] **1. G[illegible] fruit body crème**—Jo Malone; 866-566-2566. **2. & 5. Bow[illegible]** Karan Wood[illegible] Glass Collection—Bloomingdale[illegible] **3. Sachet bath salts** by Côté Bastide—Takashima[illegible] **4. Herbal bath[illegible]** by Tussie Mussies—The Greenhou[illegible] Body moisturizer—Chanel (M); 800-550-000[illegible] 800-353-7388. **8. Body polisher**—C[illegible] and spoon—Takashimaya; s[illegible] salts—N[illegible] Hill Spa Boutique; 415-345-288[illegible] d cassis soap—Jo Malone, see above. **12. Vot[illegible]** Glass Collection, see above. **13. Sa[illegible]** Spa at Torrey Pines; 858-777-6690. **14.** [illegible]

see above. **15. Triple-milled lavender soap**—Waterworks; 800-899-6757. **16. Beach stone runner**—Design Ideas; 800-426-6396. **17. Bath pumice**—Côté Bastide, see above. *Page 32* **1. Sea sponge, Water'l'eau**—Potager's (R); 850-269-3211. **2. Waffle weave bath pillow**—Pottery Barn, see above. **3. & 6. Dish; bowl**, both by Lawrence Essentials—The Greenhouse, see above. **4. Bath Salts**—Sothys (M); 800-325-0503. **5. Hand towel,** Blue Splash by Thomas O'Brien—Marshall Field's (R,MO); 800-634-3537. **7. Palm tray**—Waterworks, see above. **8. Moisturizing bath,** Aqua Glow—Marc Jacobs; marcjacobs.com. **9. Soap dish**—Labrazel (M); labrazel.com. **10. Bath tablets**—Sothys, see above. **11. Glass cup** by HomArt—The Greenhouse, see above. **12. Seaweed salts**—Algotherm (M); 800-705-2546. **13. Chira fish**—Swarovski (R,M); 800-426-3088. **14. Gel cleanser,** SeaFoam Wash—Estée Lauder (M); esteelauder.com. **15. Bath towel,** Coralli—Maestro Raphael (R); 212-448-1965.

MADE IN THE SHADE

All stitching, upholstery, pillows—David Martinez at Stitch (R,T,M); 718-875-6763. **All furniture,** St. Tropez in Java—Grange (T); 212-685-9494. *Pages 34 to 35* **Sisal rug,** Cabo Honey 5780; twill border in Expresso 5752—Smith+Noble (R,T); 800-765-7776. **Lamps,** Plantation torcheres—Sirmos (T); 212-371-0910. **Wall paint** (C)—Janovic (R); 212-645-5454. *Fabrics, left to right* **Chaise fabric,** Monceau 7568/01—Boussac (T); 212-421-0534. **Pillow fabric,** Gaelic Linen in Ash Brown 9458 by Henry Calvin—Donghia (T); 212-935-3713. **Chaise fabric,** Las Palmas 33976-2—Clarence House (T); 800-803-2850. **Pillow fabrics,** Rippled hemp in lime by Sabina Fay Braxton—John Rosselli [illegible] 212-593-2060. **Chaise fabric,** Palm House 79480-000—Brunschwig & Fils (T); 212-838-7878. **Pillow fabric,** Rocksbury Linen in Rw 9910 by Henry Calvin—Donghia, see above. *Page 36* **Champagne cooler,** Alexis—William Yeoward (T); 212-2358. **Armchair fabric,** Madrid Woven in Antracita 82273 by Gaston Y Daniela—Brunschwig & Fils, see above. **Side chair fabric,** Royal Palm SD321K118 by Mulberry—Lee Jofa (T); 688-0444. **Throw and bolster pillow fabric,** Rippled hemp in by Sabina Fay Braxton—John Rosselli, see above.

HOW TO...TURN A PORCH INTO A LIVING [illegible]

Designer **Henry Johnson,** Johnson Berman; 410-752-2 **Light fixtures**—Wilson Heritage (R,T); 410-583-7 **Wicker furniture**—LaneVenture (M); *(Continued on page*

CORRECTION

July 2004: The following resources for "Thirst Aid p. 108, were inadvertently omitted. *Pages 108 to 11 Cilantro-lime cooler* **Blue background**—Designers Gui Brera collection—Osborne & Little (T); 212-751-333 **Kurma glasses**—Takashimaya (R); 800-753-2038. **Yello baghera fabric**—Prismatek (T); 368-446-5050. *Limea with red chile* **Oasis grass cloth**—Stark Wallcovering (T 212-355-7187. **LSA glasses**—The Terence Conran Sho (R, MO); 212-755-9079. **Cocktail picks**—Takashimay see above. *Tea* **Tray**—Global Table (R); 212-431-583 **Dover tumblers**—Simon Pearce (R); 212-421-880 *Cranberry-guava cocktail* **Adam Tihany cocktail shaker a spoon**—Christofle, (T); 914-328-1002. **Glasses**—Takash maya, see above. **Tray and dish**—Global Table, see abov **Background,** Luchon wallcovering in Earth—Ralph Laur (T); 212-421-6000.



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ific Breakthrough or Dumb Luck?

igh StriVectin-SD was already backed by clinical cumenting its ability to visibly reduce the depth, discoloration and roughness of existing stretch he success of StriVectin-SD as an anti-wrinkle as "dumb luck," says Gina Gay, spokesperson for cker®, StriVectin-SD's exclusive distributor.

n we first handed out samples of the StriVectin o employees and customers as part of our market the sample tubes were simply marked 'topical ith the lot number underneath," Ms. Gay explains. samples were passed to friends and family, the became a little muddled and some people used cal cream' as a facial moisturizer. As we began to eedback from users, like 'I look 10 years younger' crows' feet are gone,' we knew we had something n America's most effective stretch-mark reducer. nt was driven home as store owners began that almost as many people were purchasing as an anti-wrinkle cream as were buying it to retch marks."

aniel B. Mowrey, Klein-Becker's Director of Affairs, says, "Clearly, people were seeing results, didn't have a scientific explanation as to why nkle-reduction was occurring. However, based incredibly positive reports, I started using it applying StriVectin to my face after shaving." rey adds, "On a personal note, my wife tells me looked this good in years."

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Then, on Tuesday, July 2, 2002, at a meeting of the 20th World Congress of Dermatology in Paris, France, a series of studies detailing the superior wrinkle-reducing properties of a patented oligo-peptide (called Pal-KTTKS) versus retinol, vitamin C, and placebo, on "photo-aged skin" was presented.[12] "As luck would have it," Dr. Mowrey states, "the wrinkle-reducing oligo-peptide tested in the breakthrough clinical trials turned out to be a key ingredient in the StriVectin cream."

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"Furthermore," Dr. Chevreau continues, "Botox has been approved by the FDA for an extremely limited use — the tiny little space of deep furrows between the eyebrows (called glabellar lines) — and can cause side effects such as 'headache, temporary eyelid droop, and nausea.' While StriVectin was not designed to eliminate the deep glabellar lines targeted by Botox, the proprietary StriVectin complex has been shown to significantly reduce the appearance of fine lines and facial wrinkles (including crows' feet) that can add 10-15 years to your appearance… the type of fine lines and wrinkles Botox treatments leave behind."

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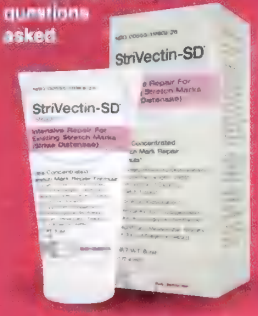
So, if you see someone applying an anti-stretch mark cream to their face, don't think they've gone off the deep end… they may be smarter than you think.

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1-800-498-5954
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Since StriVectin-SD was designed as a stretch-mark reducing formula, it comes in a large, 6-ounce tube. At $135.00, StriVectin-SD is not cheap… but when used as a wrinkle-remover, one tube will last approximately six months. By the way, StriVectin-SD is backed by Klein-Becker's money-back guarantee. If StriVectin-SD doesn't make your skin look younger, healthier, and more vibrant, simply return the unused portion within 30 days for a full refund… no questions asked.



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[illegible] Klein-Becker USA, LLC [illegible]

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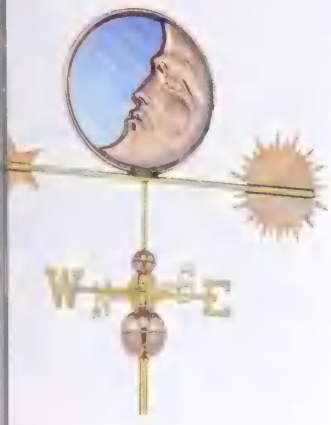
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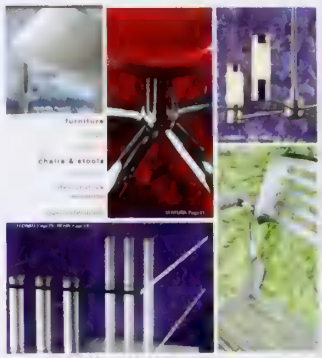
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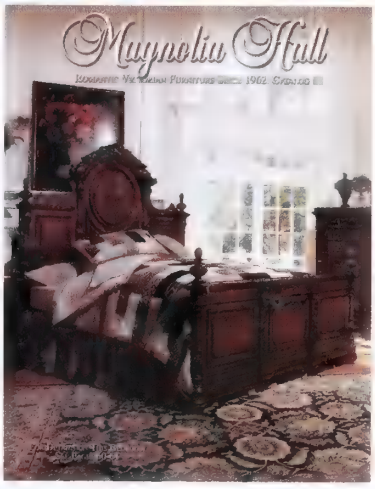
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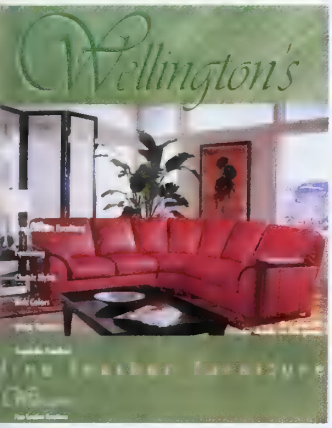
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(Continued from page

800-235-3558. **All fabrics**—Sunbrella (M); sunbrella.com. seagrass—Stark Carpet (T); 212-752-9000. **Accessories**—Heave Betsy (R,T); 410-339-5333.

42 SEEING THE LIGHT

Designers: **Jeff English, Jayne Michaels, Joan Michaels;** En Michaels; 212-280-0282. **Paint** #918 (cabinets), #930 (y walls)—Benjamin Moore (M); benjaminmoore.com. **Stove,** fessional Series by Jenn-Air (M); 800-688-1100. **Faucet,** Ch Faucets (M); 847-803-5000. **Glasgow lamp**—Restoration Hard (R,MO); 800-762-1005. **Acquatinta Pendant Lamp** by Miche Lucchi—Design Within Reach (MO); 800-944-2233. **Schoolh Pendant Lamp**—Visual Comfort (M); 713-686-5999. **Glass bir** by Lew's Hardware—EXPO Design Center (R); expo.com. **Ca handle**—York Street Studio (M); 800-967-5811. **Oval knob**— win Hardware (M); 800-566-1986. **Maddox knob**—Rocky Mou Hardware (M); 888-788-2013.

48 GIMME SHELTER

Sources: **Clematis; morning glories; roses**—Wayside dens (MO); waysidegardens.com. White Flower Farm (T whiteflowerfarm.com.

50 STAR POWER

Pages 50 to 57. Designer: **Kelly Wearstler, KWID;** 323-951- *Front door:* **Escutcheons**—Liz's Antique Hardware (R,T); 323 4403. **Door paint,** Amber green—Pratt & Lambert (R); 800 7728. *Entry hall:* **Ceramic birds; vessel**—J.F. Chen Antiques (323-655-6310. **Console**—Downtown (R,T); 310-652-7461. **Otto fabric**—Pierre Frey (T); 212-213-3099. *Living room:* **Sectional** (C)—Residence (R,T,M); 323-731-9991. **Coffee table; end t console**—Rubbish (R,T); 323-661-5575. **Armchair fabric,** Italian silk—Bergamo (T); 212-888-3333. **Area rugs**—Pacific & Leather (T); 310-657-9802. **Wallpaper,** grass cloth—Do (T); 310-657-6060. **Vessels**—J.F. Chen Antiques, see a **Artwork**—Fat Chance (R,T); 323-930-1960. *Dining room:* (C). **Chairs,** Chippendale—Shelby Williams (T); 310-657- **Bowl**—J.F. Chen Antiques, see above. **Chandeliers** (C)—Resid see above. **Chandelier color,** Poppy—Pratt & Lambert, see a *Kitchen:* **Refrigerator**—Sub-Zero (M); 800-222-7820. **Oven**—W (M); 888-845-4641. **Tiles on wall,** Green color 20:16—Bisazza 310-828-5722. **Light fixtures**—Rubbish, see above. **Countertops** stone—Marble Unlimited (R,T); 818-988-0100. *Bathroom:* **Ba** Tea for Two—Kohler (M); 800-456-4537. **Tiles,** Chroma Tile u Indigo 524—Rhomboid Sax (R,T); 310-550-0170. **Hardware**— Antique Hardware, see above. **Mirrors** (C). **Countertops,** C marble—Marble Unlimited, see above. **Sconces**—Blackman (R); 310-657-9228. *Master bedroom:* **Bed** (C). **Rug** (C)—De Floor Coverings (R,T); 310-274-9857. **Curtain fabric,** linen—Silk Trading Company (R,T); 323-954-9280. **Curtain** 9777—Houlès (T); 212-935-3900.

58 SUNSET CRUISE

Pages 58 to 63. **Catering; yacht rental**—Abigail Kirsch; 212-463-

64 OLD WORLD CHARM

Pages 64 to 69. All antiques: **Brian Stringer Antiques** (R,T) 526-7380. *Drawing room:* **Wing chair fabric**—Clarence Hous 800-803-2850. *Dining room:* **Chair fabric**—Brunschwig & Fil 212-838-7878. *Master bedroom:* **Headboard fabric**—Brunschw Fils, see above.

74 BEATING THE HEAT

Pages 74 to 79. Designers: **Timothy Adcock, Nona Carmi** Thompson+Hanson Landscape Architects and Contractors 622-0602. **Some plants and ornaments**—Thompson+H Garden Shop (R,T); 713-622-6973.

80 SAND CASTLE

Pages 80 to 87. Interior designer: **Suzanne Ascher; S.E.A. Design** 545-3225. *Co-interior designer:* Deborah Fogel; 310-798-6962. *Ar* **Grant Kirkpatrick; KAA Design Group;** 310-821-1400. *Landsc* Hayground Organic Gardening; 323-216-0379. *Living room* **cases** (C)—Fogel Interiors, see above. **Wing chair fabric,** Ch Flaxseed—Rose Tarlow (T); 323-651-2202. **Pillow fabric,** Nep Treasure—Scalamandré (T); 800-932-4361. *Family room:* **Arm picnic table** (C). **Chair fabric,** Waverly ticking—Les Beaux In (T); 310-545-3225. *Dining room:* **Dining chairs; table** (C). **C fabric,** Zebra printed suede—Diamond Foam & Fabric (R,T); 32 8148. **Candles; platform**—Pottery Barn (R,MO); 800-922-5507 *way:* **Sisal stair runner** (C). *Bedroom:* **Bed; bench**—British Khaki 310-855-7330. **Rug**—Rugs & Art (R,T); 310-247-1176. **Club fabric,** Wheat by Weathervane Hill—Les Beaux Interiors, see **Lamps**—Jamie Young (MO); 888-671-5883. **Bedding**—Frette (R 800-353-7388. **Curtains** (C). **Curtain fabric,** Natural by Coving Les Beaux Interiors, see above. *Sleeping nook:* **Lamps**—ANP Li (M); 800-548-3227. *Kitchen:* **Pendant lamps,** Scott Lamps— Silverman (R,T); 818-541-6691. **Oven range**—Viking (M); 80 2643. *Outdoor room:* **Seashell mirror** (C). **Furniture**—Teak War (R,T,M); 310-536-8325. **Fabrics**—Sunbrella (M); sunbrell **Candlesticks**—Tiffany & Co. (R); 800-526-0649.

88 SENSE OF PLACE

Pages 88 to 95. **Wicker chairs; table**—American Wing (R,T 537-3319. **Chairs; lamps**—Christopher Spitzmiller—Mecox G (R,T); 631-287-5015. *Kitchen:* **Lamps**—Chez Soi (R,T); 631-537 *Dock:* **Adirondack chairs**—Gloster of Bristol (M); gloster.com

96 ALL EARS

Pages 96 to 99. Ear of corn: **Wallpaper**—Silk Dynasty's pon imperial yellow—Niermann Weeks (T); 212-319-7979. *Corn* **Pan**—Lodge (M); 423-837-7181. **Bed sheet**—Paula Rube (M); 212-966-8954. *Chowder:* **Wallpaper,** Gaia #1270 Kim Studio E (T); 212-244-2800. **Fish dish**—Global Table (R) 431-5839. *Pea cakes:* **Glass, pitcher**—Musica line/Armani 212-334-1271. **Tole tray**—Sentimento (T); 212-750-3111 **napkin**—Aero (R); 212-966-1500.

120 LIGHT BRIGADE

Designer: **Kelly Wearstler,** KWID; 323-951-7454. **Chan** (C)—Residence (R,T,M); 323-731-9991. **Chandelier** Poppy—Pratt & Lambert (R); 800-289-7728. **Ceiling wall co** hemp or charcoal—Donghia (T); 310-657-6060. ■

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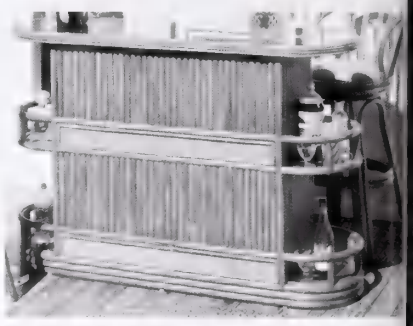
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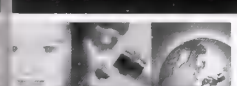


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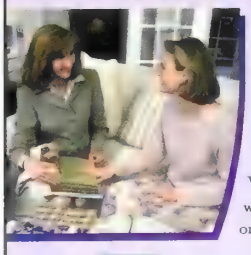
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LIGHT BRIGADE

Bold fixtures recharge a room

To rev up a space, replace a run-of-the-mill light fixture with something more attention-grabbing. At an antiques shop, Los Angeles–based designer Kelly Wearstler spotted a black metal Chinese Chippendale–style hanging lamp, sprayed it with persimmon paint, and then had 13 more made for the dining room on page 54. "I like multiples because they create interesting rhythms," she explains. Set against charcoal-colored hemp stretched between painted beams, they bring a soaring ceiling down to a more intimate height and look especially magical when dimmed and glowing. For more details, see Resources.

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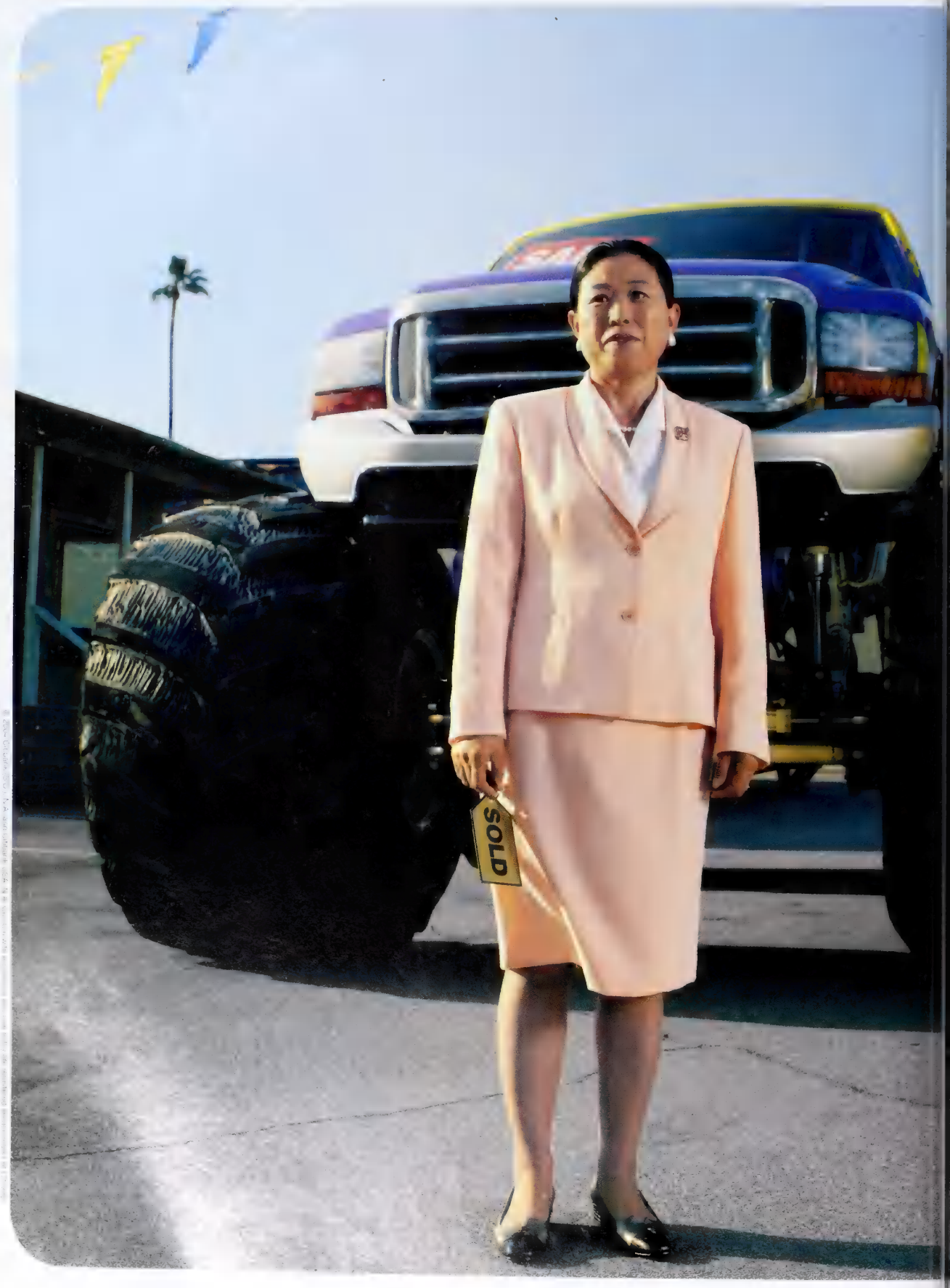
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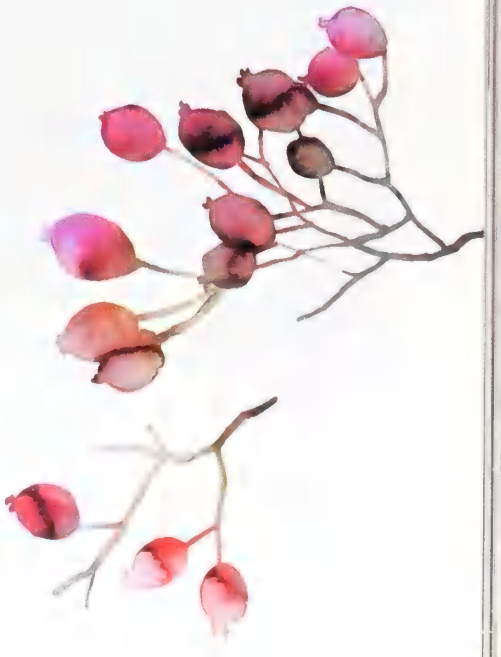



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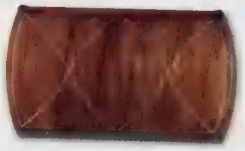
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128 Liquid Gold
A celebration of olive oils from around the world includes recipes for dishes that highlight their distinctive regional flavors.
BY MARY-ELLEN WEINRIB

This page: Hanging fabric serves as closet doors in the rust-colored bedroom of a New York City loft designed by Benjamin Noriega-Ortiz.

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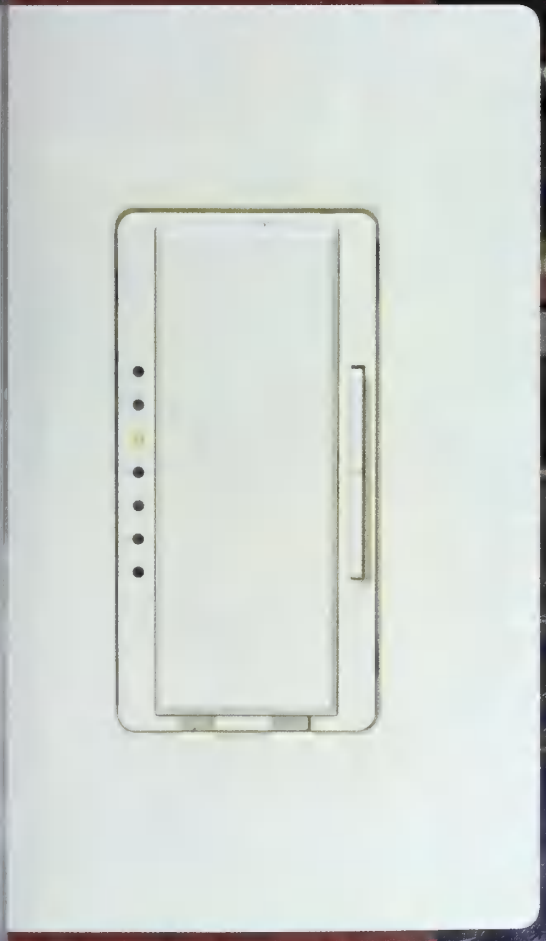
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SPECIAL COLOR SECTION

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By Senga Mortimer and Edward Ross

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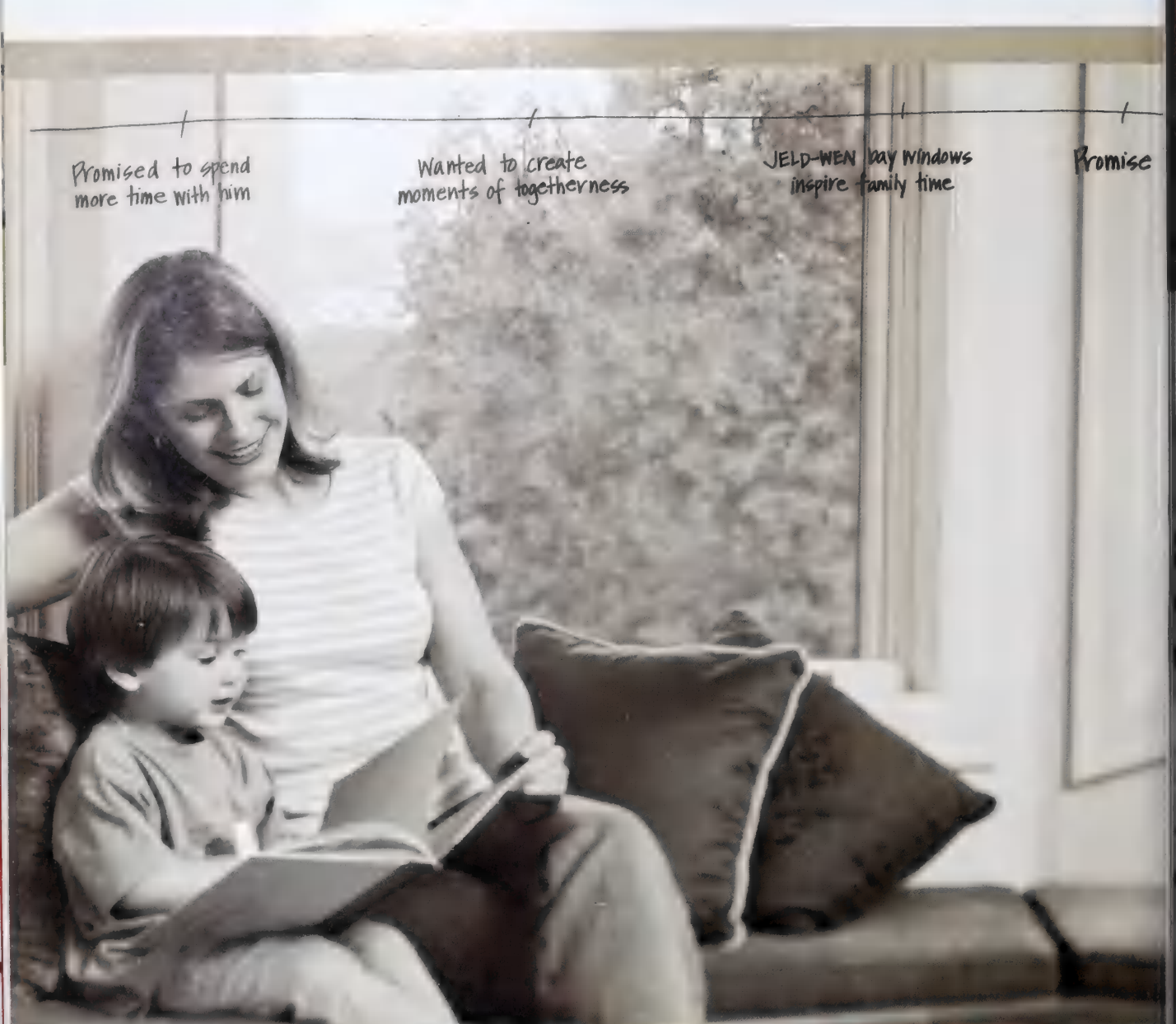

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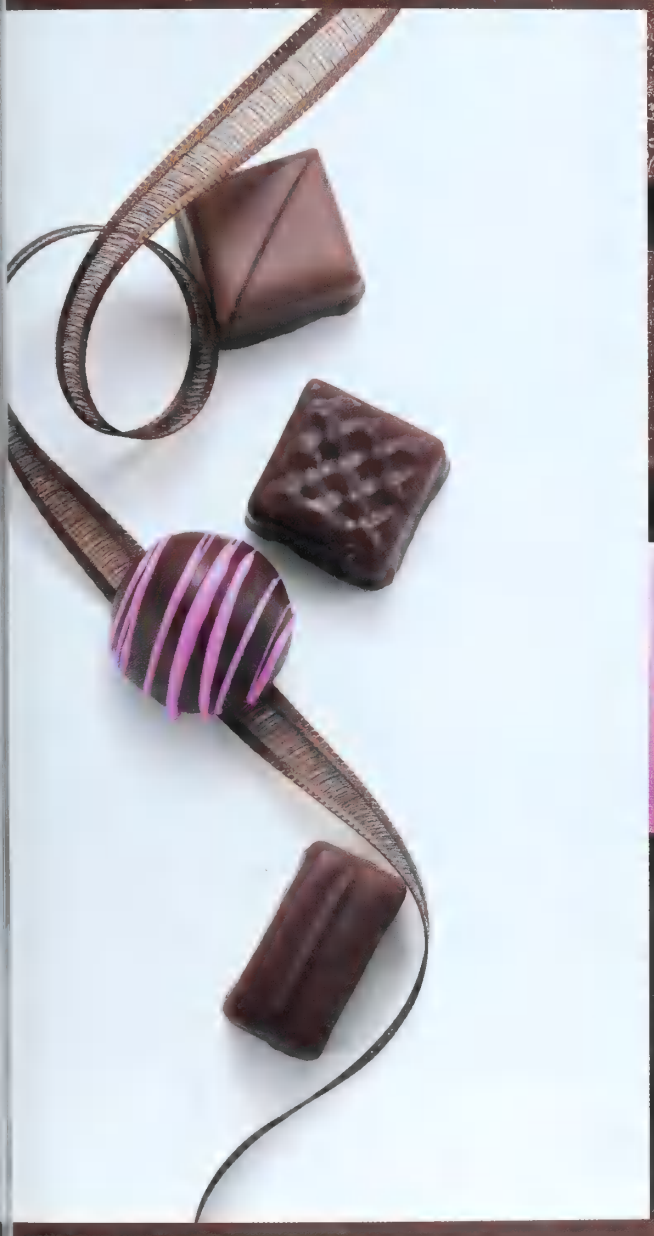
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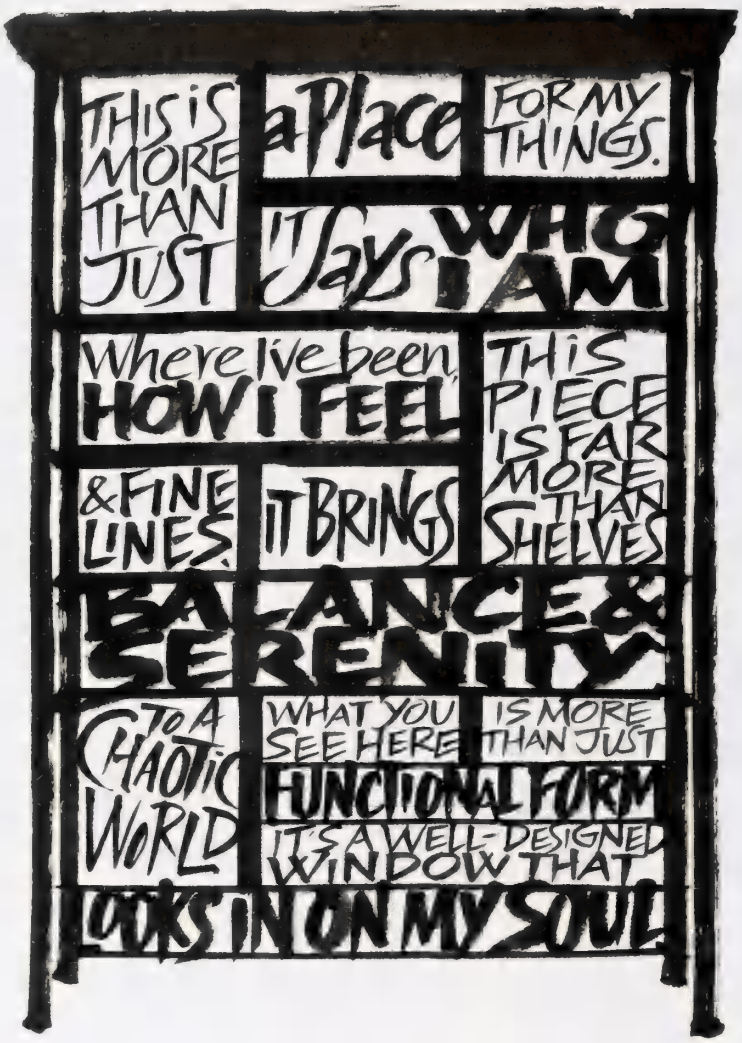
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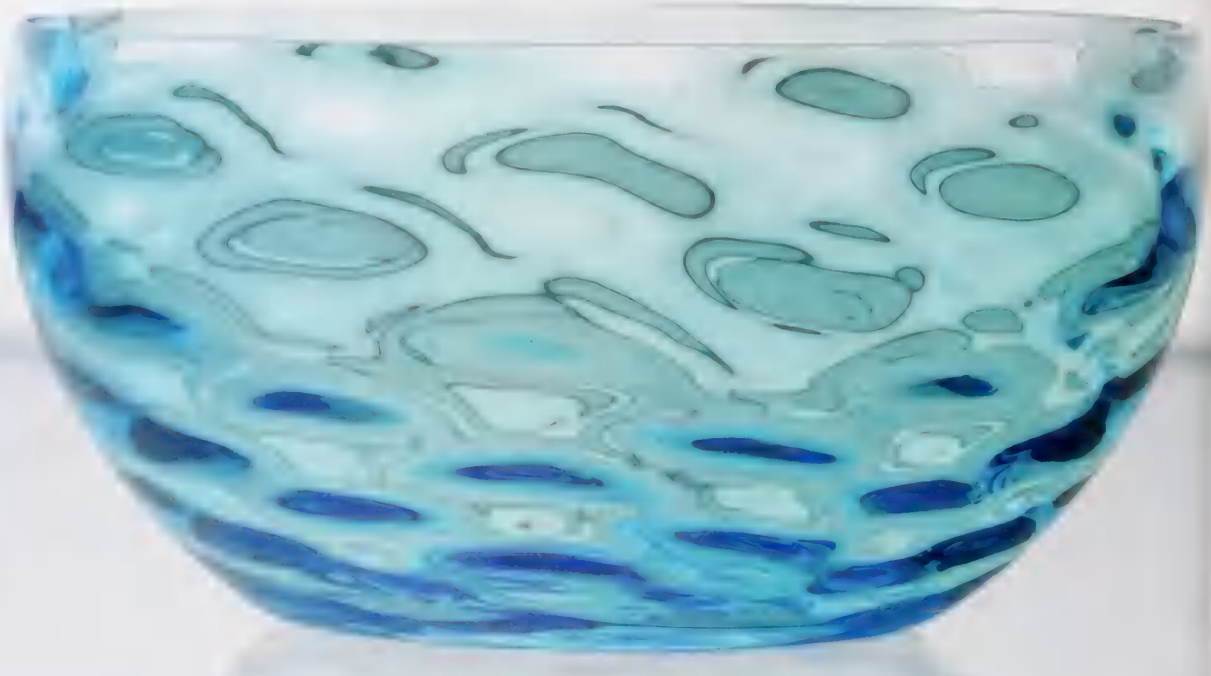
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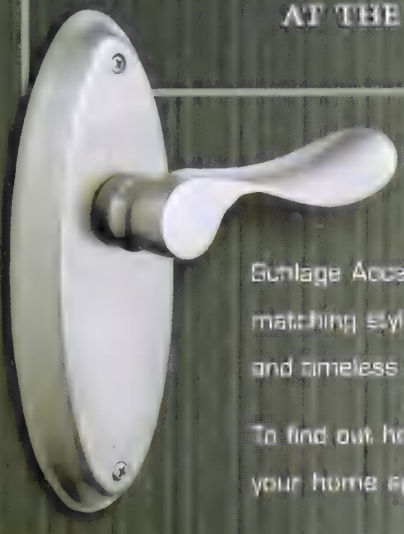
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Letters

Final Cut

It was wonderful to see American textiles celebrated in the house decorated by William Diamond and Anthony Baratta ["Flying Colors," July]. I was alarmed to learn, however, that a vintage quilt was used to cover a settee. It is hard to imagine that a client who reveres American folk art would cut up a lovely piece for such a purpose, particularly after having commissioned new works for other rooms.

Anne Kasten
Woodside, California

Editor's note: The 1950s quilt in question is not as valuable as the older pieces displayed more appropriately elsewhere in the house. Its use as upholstery typifies the imaginative and creative work of William Diamond and Anthony Baratta.

Bright Idea

House Beautiful is full of great ideas and beautiful pictures; the Makeover feature in June ["From Clutter to Calm"] is a perfect example. I especially liked the chandeliers and sconces by Stephen McCay that designer Eve Robinson installed in her redesign of the Manhattan apartment.

Christy Kyhl
Chicago, Illinois

Garden Guidance

I recently moved to a town home in which garden space is limited. I had to rethink my plantings and were it not for the advice from the "Garden Goddess" column I would long since have given up. Thanks for giving me inspiration.

Veryle Coke
Citrus Heights, California

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, *1700 Broadway, 29th floor, New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and length.*

Contributor

Celerie Kemble



For several years after college, Kemble ("How To . . . Decorate with Color," page 60) managed to resist the call of interior design. Ultimately, though, she could not escape what was in her blood. In 1997 she joined her mother's Palm Beach–based firm, Kemble Interiors, and now works in both New York and Florida. She finds much of her inspiration in the New York fashion world and recently announced her latest projects—a line of furniture with LaneVenture and wall coverings through Zoffany.



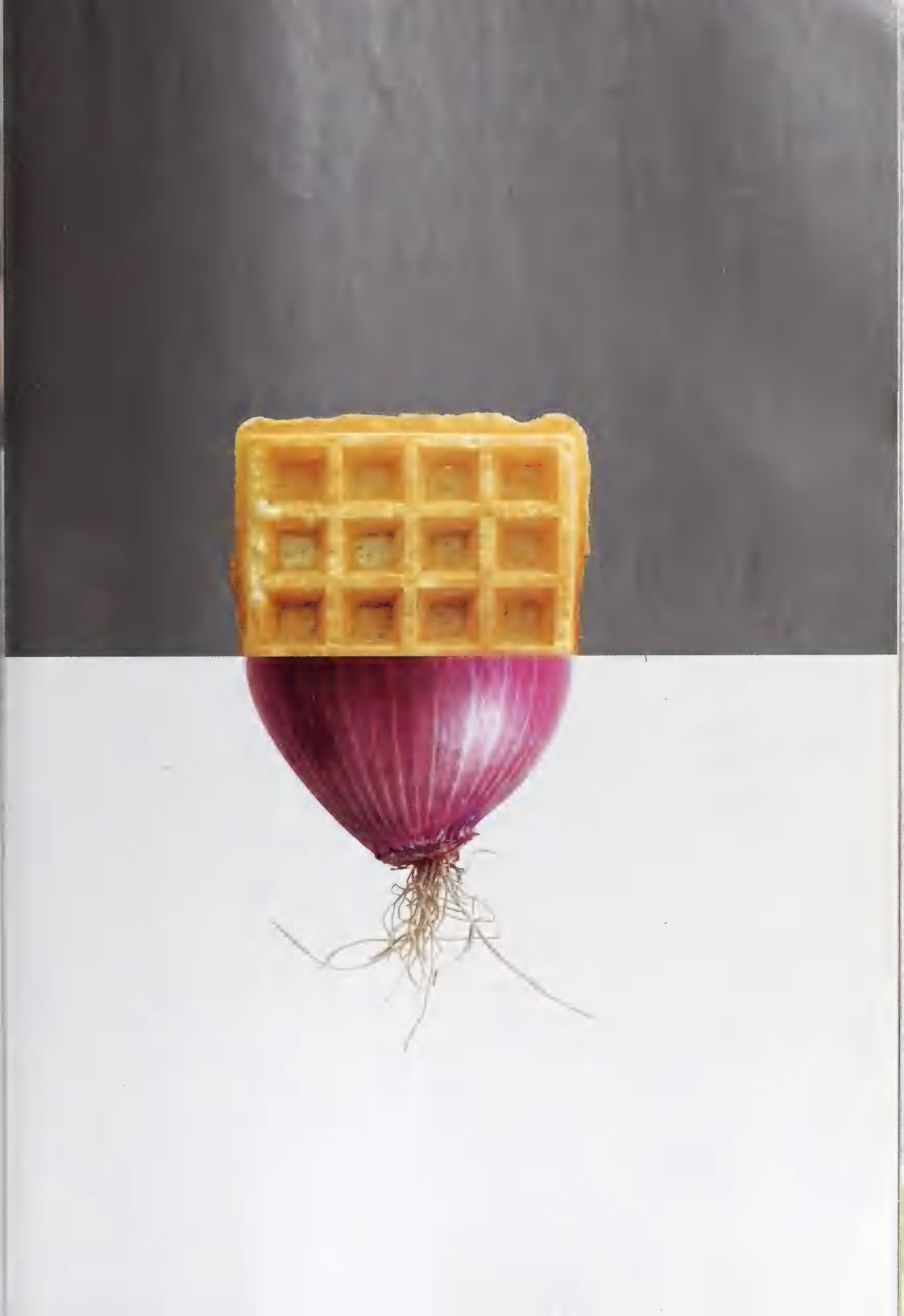
Jac de Villiers

"To me, photography is a mag and mysterious chemical proce says South African native de Vill of his chosen profession ("Vint South Africa," page 102). After as ing a Cape Town photographer in late sixties, he opened his own stu there in 1975. His work has appea in publications including *Tatler,* *mopolitan,* and *Marie Claire,* and h currently at work with a team of p tographers on a portrait project for Desmond Tutu Peace Trust enti "The Hands That Shape Humanit

Jill Kirchner Simpson



Writing regularly not only for *House Beautiful* but for such magazines as *This Old House* and *Country Home,* Simpson ("Out of the Blue," page 62) is well versed in the world of interior design. She has coauthored several books, including *Sailing Style* (Clarkson Potter, 2003) with Tricia Foley and more recently *Romantic Style* (Clarkson Potter, 2004) with Mary Emmerling. Simpson lives in a suburb of New York City with her husband and two sons.




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"MY LETTUCE IS LIMP,"
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an odor exchanged. Here's to fresher dialogue at the dinner table.





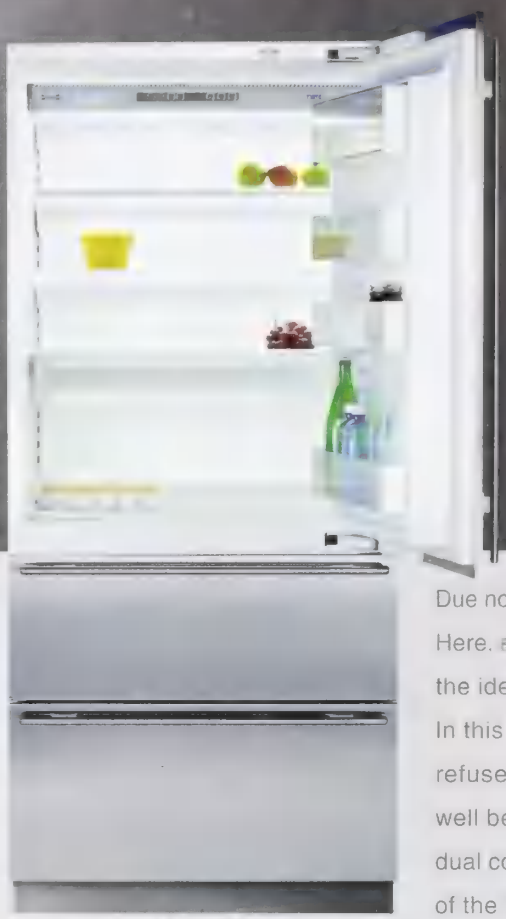


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Like a Rolling Stone

Okay, I'm going to have to ask you to bear with me again as I drop a couple of names. Here goes: Not long afte arrived at *House Beautiful* a couple of years ago, I had the pleasure of judging an architectural contest at the New York Desi Center with actors Julianne Moore, Edie Falco, Aidan Quinn, and Stanley Tucci. It was a wonderful charity event call "Canstruction," in which architectural firms make structures out of cans of food, all for the benefit of the poor in New Yo City and elsewhere.

At the awards ceremony that evening, the judges sat on a stage in front of more than 500 people. We were all wearing sm pink ribbons tied into bows in support of the charity. Suddenly, my bow began unraveling, and Julianne reached over a tied it back for me as it was still pinned to the lapel of my jacket. I looked around, hoping that someone, anyone, was takin photo of this. The very idea that an Oscar-nominated actress would bother herself to worry about my ribbon unraveling st amazes me. But alas, no photos were taken. Drat. . . .

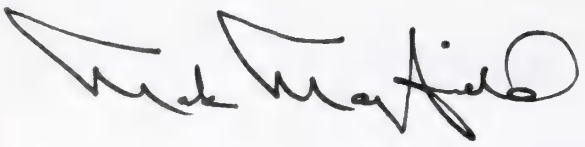
I recently saw Julianne again, this time at a film premiere, held in a most unlikely place: the American Museum of Natu History in New York. I reminded her of what I call "the bow incident," because I was certain she wouldn't remember it. W would she? We laughed about it, and also recalled that when we first met (in late November 2002), she and I were both the throes of moving into new homes. She said she is now firmly in place. Knowing how talented she is both as an actor an decorator, I'm certain her house is beautifully appointed and contemporary, which is her style. But, like me, she has kids w tend to decorate in "their own way," which basically means books thrown about, toys scattered between the coffee table a the sofa, and the occasional marker graffiti on the wooden floors. Kids will be kids.

To that extent, I came home from work last week and noticed clumps of moss arranged somewhat symmetrically on patio table, along with three or four rocks. I laughed for a second, remembering the old axiom "A rolling stone gathers moss." Here was clear evidence to prove that wrong. I assumed the rocks were put there by Alexa, my 23-month-old, w by all accounts will probably grow up to be a geologist, considering she can't walk past a rock without picking it up. But t moss? "She was digging in the moss," my wife, Monica, said. "Like a mole."

Beneath the table, on the stone patio, were scribblings in chalk, à la artist Cy Twombly, also courtesy of Alexa. (And s had the chalk all over her hands to prove it.) I guess she can't figure out yet whether it's a career in geology, art, or—cons ering the moss—landscape design. All worthy professions, as is acting, of course. In fact, my nine-year-old, Madison, is outgoing that she wants to take acting lessons. I better ask Julianne about this



Cheers,



Mark Mayfield

P.S.: I've just returned from Chicago after previewing House Beautiful's splen Makeover Showhouse, which will be open to the public from September 12 throu October 10. If you plan to be in the Midwest during that time, I encourage you to a visit to this remarkable house, which includes the work of decorators like Chicag Alessandra Branca, New York's Alexa Hampton, and Los Angeles–based Kathr Ireland, among many others. We'll publish a special section on the house, includ stunning before-and-after photos, in next month's issue, along with details on h to get there to see it yourself.


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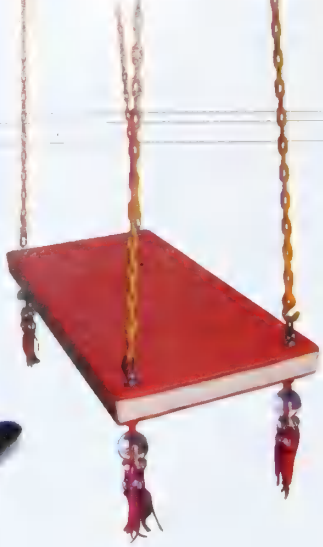
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ODUCER: MARISA MARCANTONIO
OTOGRAPHER: DARIN HADDAD

SWINGING STYLE Liven up a pedestrian porch setting with seating that really rocks. Recess swing, $1,100; from Modern Convenience Studio: 706-208-8242.



ON THE EDGE A hint that strong colors are no longer just trends is the fact that trimming can now be found in exuberant fruit-bowl-worthy hues. Wild Orange woven tape, available through designers from Samuel & Sons: 212-704-8000.



BRUSH UP With a sample pot of paint you can test a patch of wall without committing to (or paying for) an entire gallon. Pumpkin Cream 2168-20 paint sample, $4; from Benjamin Moore: www.benjaminmoore.com.

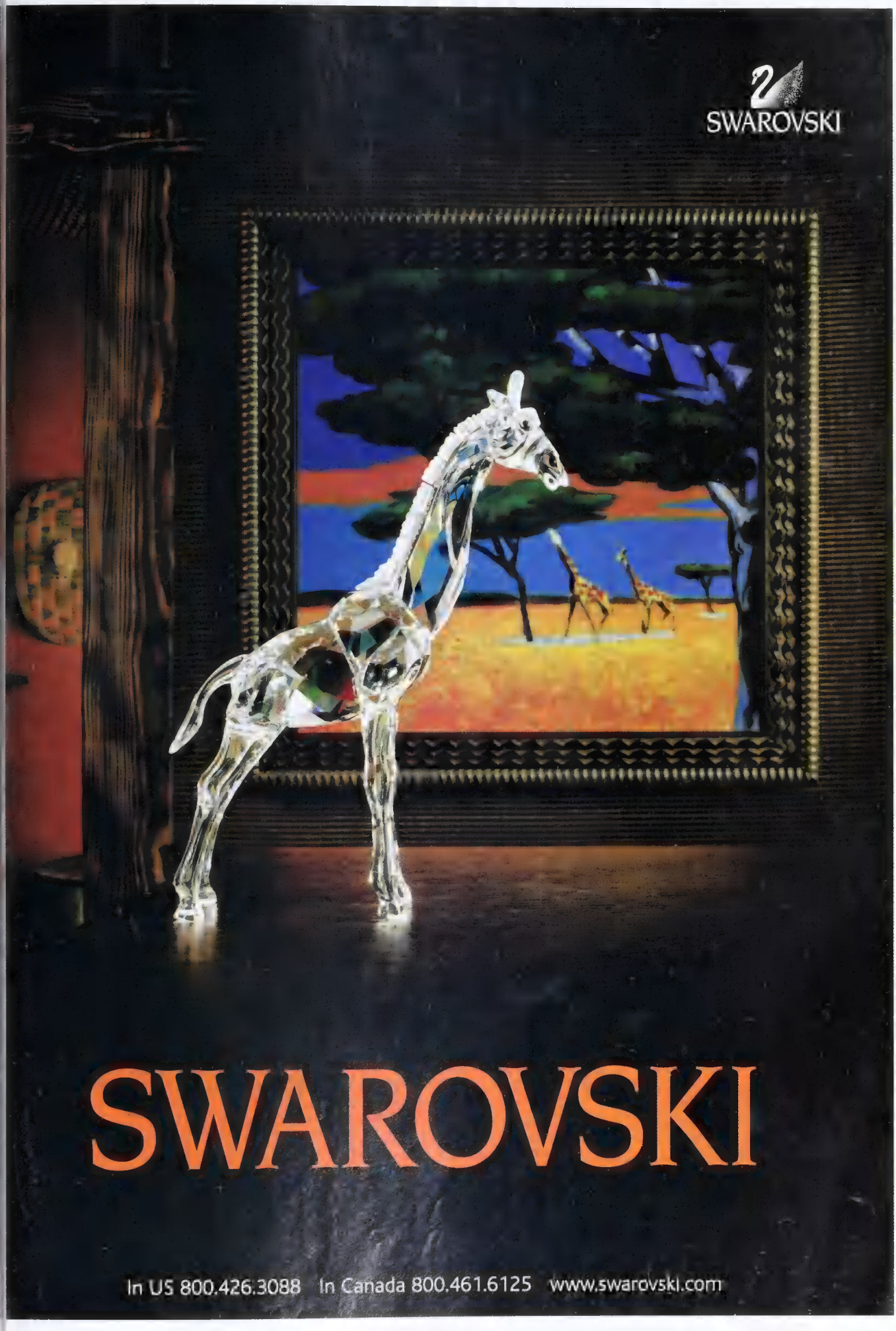
A blazing tone the shade of freshly squeezed orange juice is just the thing to animate a sleepy, anemic interior



A SURPRISE INSIDE At first glance, the classic Nantucket Basket tableware from Wedgwood is as proper and understated as ever. But closer inspection reveals an unexpected slick of sprightly color. Nantucket Basket mug in peach, $35 by Wedgwood: 800-955-1550.

WONDER WEAVE The large-scale repeat of the Harmon Manor II damask in tangerine brings a sleepy design motif firmly into the 21st century. Available through designers from Schumacher: 800-332-3384.

ORANGE CRUSH An arrangement of garden roses, kumquats, sweet peas, and dahlias is a paean to a lively shade. By David Stark, partner in Avi Adler Floral & Event Designers: www.aviadler.com.


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ROUND VIEW A spherical stem brings a modern and graphic sensibility to the cocktail hour. Rotondo glasses, $49 for a set of four; by Marquis for Waterford: 800-955-1550.



IN THE BAG If the perfect pocketbook proves elusive, don't settle for one in a shade that doesn't suit you. The Taylor Tote can be custom ordered in viola (left) or a variety of other shades from Alexandra Knight: 888-792-8848.



FASHION PLATES Gilt and scalloped edges lend a pretty, feminine grace to bright tableware. Colours china in violet, $198 for a five-piece place setting; by Anna Weatherley through DeVine Corporation: 877-232-9312.



Once the color of kings, viole is grand, stately, and forceful— there's nothing shrinking about it

PURPLE HAZE Lilac arranged simply still packs a punch. By David Stark of Avi Adler Floral & Event Designers: www.aviadler.com.



WALL TO WALL Geometric graphics are softened by aubergine colorations; plaster them all over a powder room. Left to right: Major Minor, Multi Minor, and Mini Minor wallpaper in cassis, available through designers from Twenty2 for Designtex: 800-221-1540.

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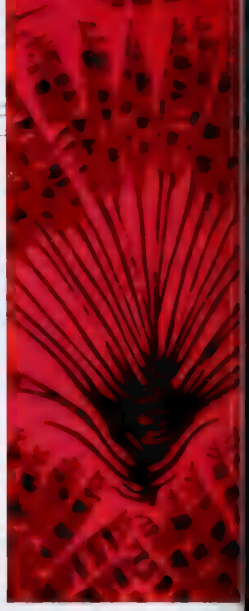
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HOT STUFF Neither is the kitchen immune to the new color culture. Major appliances decked out in black or silver may soon be a thing of the past. Six-Four dual-fuel range in red, $7,375; from Aga Ranges: 800-633-9200.





PULLED TOGETHER A gold-toned Lucite accent elevates a window accessory; think of it as jewelry for your curtains. Kanto tieback in red, available through designers from Osborne & Little: 212-751-3333.

PALM PILOT Brave new heights with an exotic print in a notice-me hue. Palma silk print by Christopher Farr/Cloth, available through designers from Pollack: 212-421-8755.

There's a reason why matadors twirl red capes to incite bulls: It's incendiary; the ideal spot-on accent color



MUSIC MAN This portable clock radio travels well and has power that belies its small size. It delivers pristine sound quality without busting the zipper on your valise. Audio SongBook, $160; by Tivoli Audio: 877-297-9479.

SEEING RED Dahlias, spray roses, and globe amaranth combine for a bright statement. By David Stark of Avi Adler Floral & Event Designers: www.aviadler.com.





X MARKS THE SPOT Studies of Pompeian artifacts at the Getty Center in Los Angeles prompted designer Todd Hase to craft his riff on a classical and time-hon form with a rich, deep lacquer. Aix bench in red-lacqu maple, $1,741; by Todd Hase Furniture from the Todd H Traditional Collection: 212-871-9075.

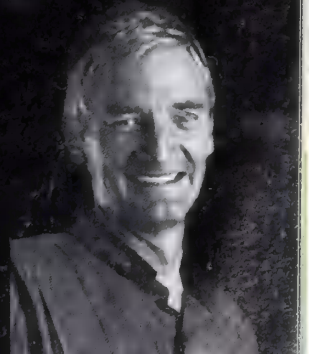


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Style Beat

GETTING THERE The Vuitton stable of travel guides until recently limited its scope to Europe, but the 2004 crop includes a New York edition. The books also happen to look great stacked on a cocktail table. *City Guide 2004*, $42; from Louis Vuitton: www.vuitton.com.





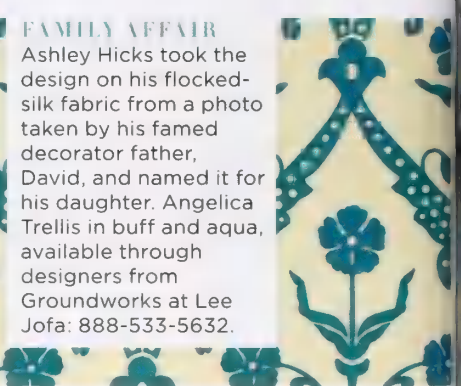
PETAL PUSHER This flower print can be custom-colored and is available in a variety of sizes. Limited-edition Color Tulip in teal, $900; from Longstreet Collection: 314-961-3382.



IN THE LOOP Sunny interlocking circles impart a funky but sophisticated flair. Ring pillow, $95; from homenature: 631-287-6277.

Jewellike and incandescent, teal is a tone both green and blue. I nuances bring to mind sea and sky; it's restful but never lethargic





FAMILY AFFAIR Ashley Hicks took the design on his flocked-silk fabric from a photo taken by his famed decorator father, David, and named it for his daughter. Angelica Trellis in buff and aqua, available through designers from Groundworks at Lee Jofa: 888-533-5632.



SUPER BOWL Cluster pieces of Scandinavian glassware in lollipop shades on a console or side table for a still life with flair. Pastillo bowl in turquoise, $40; from Orrefors: 800-433-4167.

Chrysanthemums and lady's [illegible] coordinate well in an irreverent and [illegible] grouping. By David Stark of Avi Adler [illegible] & Event Designers: www.aviadler.com. ●



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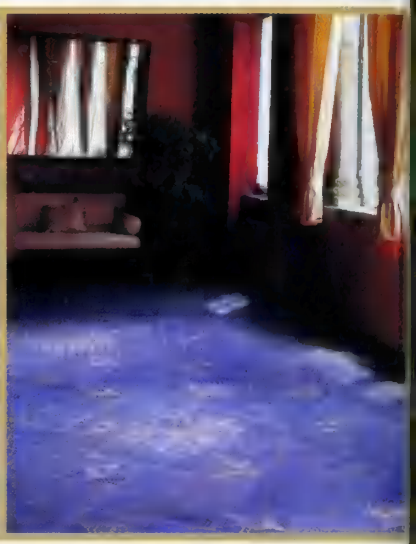
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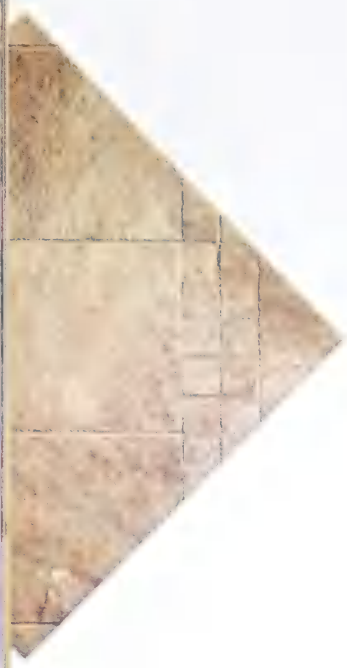


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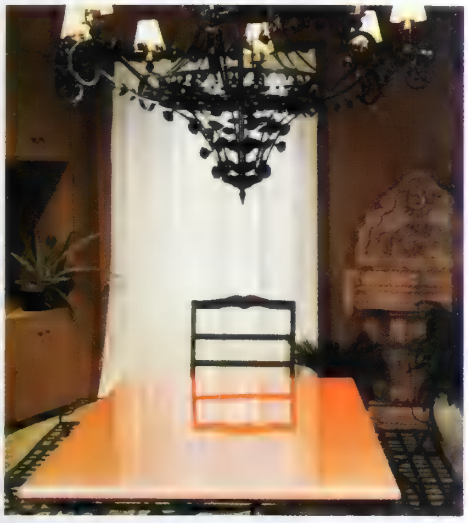
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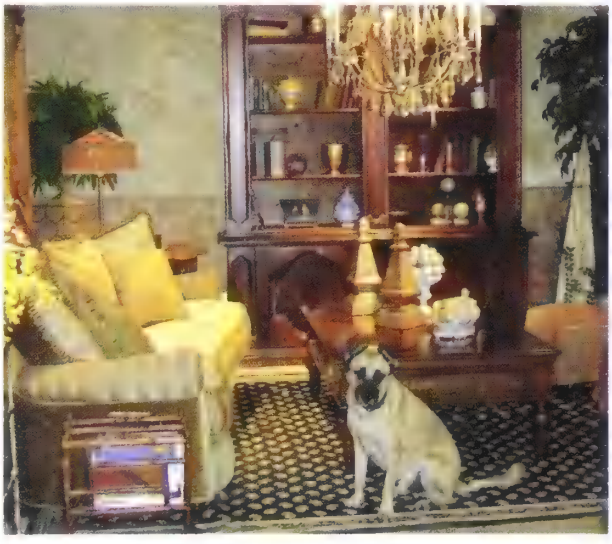
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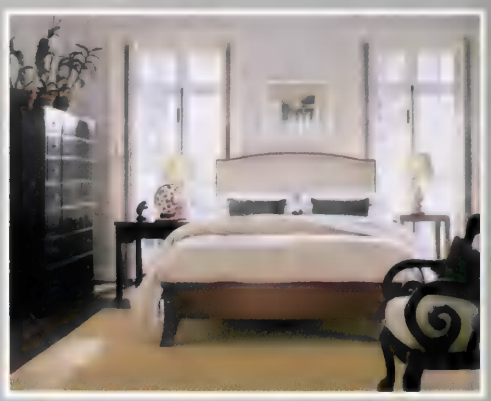
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ırtains, left to right: Como silk in periwinkle #030922 from the Silk Trading Company. Farandole cotton-viscose ·ipe in Celeste #4549-06 from Manuel Canovas. Serang in amethyst #F975-19 from Designers Guild. Dari silk stripe jade/amethyst #4541-05 from Manuel Canovas. Silk taffeta in soft lilac from the Silk Trading Company. Dari silk ·ipe in mauve/fuchsia #4541-03 from Manuel Canovas. Serang in amethyst #F975-19 from Designers Guild. Sultane scose linen blend in Parme #4548-01 from Manuel Canovas. Silk taffeta in soft lilac from the Silk Trading Company. crylic Modern chairs from Nancy Corzine upholstered in, from left: Dottie cotton-nylon blend in lilac #J327F-03 om Jane Churchill. Erina cotton viscose blend #LF4212/01 from Osborne & Little. Millie Check cotton nylon blend lilac #J328F-03 from Jane Churchill. Acrylic Sanford cigaret e table with glass top from Nancy Corzine. Glass ball np with white shade from Dove Cote. Shade trimmed with Polka Dot braid in lilac #JM21E-05 from Jane Churchill. >



From top to bottom: Polka Dot braids in green #JM21E-07, and lilac #JM21E-05 from Jane Churchill. Serang in amethyst #F975-19 from Designers Guild. Dari silk stripe in jade/amethyst #4541-05 from Manuel Canovas. Millie Check cotton nylon blend in lilac #J328F-03 from Jane Churchill. Erina cotton viscose blend #LF4212-01 from Osborne & Little. Dari silk stripe in mist/amethyst #4541-03 from Manuel Canovas. Dottie cotton nylon blend in lilac #J327F-03 from Jane Churchill. Sultana [illegible] in Parme #4548-01 from Manuel Canovas. Como silk in periwinkle #030922 from the Silk Trading [illegible] ensemble cotton viscose blend in Celeste #4549-06 from Manuel Canovas. Silk taffeta in soft lilac from the [illegible] Company. All upholstery by David Martinez at Stitch. For more details, see Resources.

It's different for people with acid reflux disease.



t's not just heartburn you may have to worry about, but the threat of a damaged esophagus.

If you suffer from acid reflux disease, any food can trigger an attack of heartburn. And over time, all that churning acid could do real harm to your esophagus. So, if you've changed your diet and treated your symptoms, but the heartburn still comes back two or more days a week, ask our doctor about prescription NEXIUM.

Unlike your stomach, the lining of your esophagus offers little protection against churning acid. When acid rises into the esophagus–even if you feel only a little heartburn–it can eventually wear away the lining. This condition is called erosive esophagitis and only a doctor can determine if you have it.

That's why you should ask your doctor about NEXIUM. The Healing Purple Pill. For many, just one NEXIUM a day–along with a sensible diet and lifestyle changes–can mean 24-hour heartburn relief. And NEXIUM goes deeper, for most people healing the erosions in your esophagus caused by acid reflux disease. Most erosions heal in 4 to 8 weeks. Your results may vary.

NEXIUM has a low occurrence of side effects, the most common being headache, diarrhea, and abdominal pain. Symptom relief does not rule out serious stomach conditions.

Next time, ask your doctor about NEXIUM. The Healing Purple Pill.
Healing Is Such A Great Feeling.

AstraZeneca

Please read the important Product Information about NEXIUM on the following page and discuss it with your doctor.

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Please read this summary carefully before ... the information ... This ... your doctor. Only your ... has the training to weigh the risks and ...

Nexium® *(esomeprazole magnesium)*

20-MG, 40-MG Delayed-Release Capsules

BRIEF SUMMARY Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is the enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B*—Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 778 were 65 to 74 years of age and 124 patients were ≥ 75 years of age. No overall differences in safety and efficacy were observed between the elderly and younger individuals, and other reported clinical experience has not identified differences in responses between the elderly and younger patients, but greater sensitivity of some older individuals cannot be ruled out. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombo-cytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruntus ani, rash, rash erythematous, rash maculo-papular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hiatal hernia, polyps or nodules, Barrett's esophagus, and mucosal discoloration. Postmarketing Reports – There have been spontaneous reports of events reported with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction, hepatic encephalopathy, hepatic failure, hepatitis with or without jaundice, interstitial nephritis, and rhabdomyolysis. Other adverse events were observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis) was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and [illegible]. There have been reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole, doses ranging up to 2,400 mg (240 times the usual recommended clinical dose). Manifestations were variable, but included confusion, somnolence, blurred vision, dilated pupils, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal experience with omeprazole (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Esomeprazole is extensively bound to plasma protein and would not be expected to be removed by dialysis. In the event of overdosage, treatment should be [illegible]. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. In the treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers can be found in the Physicians' Desk Reference or local telephone book.

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Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMMEL

Great Gadgets

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M NOT USUALLY ATTRACTED TO GIZMOS. It makes e a skeptical test driver for garden gadgets, but I recently ed six items that are now essential to my garden work.

HREE SIMPLE DOODADS

vater my garden with miles of hoses. My tribal name, "Wres- s with Hoses," was earned through many early morning uggles to drag everything from place to place. But now I n Super Straps (www.SuperSharpener.com)—basic rubber d plastic devices like big ponytail holders that organize up 100 feet of hose into a neat, hangable, toteable coil. No re muddy pajamas.

Whenever I give a garden lecture, someone always ks me how and when to water houseplants. The HoldAll oisture Meter made by AmerTac (available at the Home & arden store on www.amazon.com) lists three color-coded nes and a helpful list of more than 200 houseplants and eir watering needs. It is far more precise than an inexperi- ced finger.

Weeding and planting in moist soil is optimal, but gritty id or cold water can be murder on hands. I have tried rious waterproof gloves but found them too big and too eaty. Now I own a pair of tough, comfortable Grippers ww.midwestglove.com) with latex palms and cotton linings. ey're perfect for really cold, wet days or occasions when a t or blister would curtail garden work.

G THESE

ke to wear clogs or sneakers when I garden, but both usu- y prove too wobbly when I need to stomp a shovel into the ound. The Shovelmate (www.OutdoorIQ.com) makes :h concerns irrelevant. It screws onto the too-narrow ot ridge on standard shovels and provides a durable, nskid platform that accommodates the entire foot. It allows you to place your foot either perpendicular or parallel to the shovel blade, giving more control over the shovel and helps you avoid squashing nearby plants.



Clockwise from top: Atomic clock from Smith & Hawken. The HoldAll Moisture Meter from the Home & Garden store on Amazon.com. Grippers from Midwest Glove.

With the Weed Hound—a sturdy, stand-up metal gadget—I successfully deweeded the lawn and our hard-packed gravel driveway (www.hound-dog.com). I aimed the pointy end at the weed, stepped onto the footrest and, pulling up the circular knob adjacent to the handles, easily removed dandelions, onion grass, and plantain weed. Depressing the knob neatly released weeds into a bucket with other rubbish.



Q I would [illegible] to plant in my garden next spring and [illegible] I should start planning now. But when exactly should I start planting? Can you point me to a good source?
L.H., Grafton, Massachusetts

A [illegible] catalogs [illegible] on the Web. The selection [illegible] flowers, the bulbs have been properly stored [illegible] cutting out the [illegible] and are shipped at the [illegible] planting time for your zone. Try Brent and [illegible] (www.brentandbecky sbulbs.com).

SERIOUS SPLURGE

In the old days, the stable or garden potting shed always had a huge outdoor clock that could be seen by outside workers from far away. Having water-fogged too many watch faces, I felt the urge to splurge on the large, handsome outdoor atomic clock from Smith & Hawken (www.smithandhawken .com). It also has a thermometer and hygrometer, but its most important function is to tell me when it's time to stop garden work and get back to my real job. ■

How To...

WRITER: CELERIE KEMB

...Decorate With Color

Designer Celerie Kemble shares ten tips on how to achieve the maximum effect from color

1

There is no such thing as an ugly color—just ugly color combinations.

2

Complementary colors (the ones that sit opposite each other on a color wheel) can make a room look dynamic because they bring out the best in each other when they are juxtaposed. To maximize their potential, use one in a pure form and the other in a softened tone. A good example is to pair bright yellow with heather lilac.

3

When combining only a few pure colors, try to vary the texture or sheen to add visual interest. This ca be achieved with metallics, Lucites, plastics, ceramics, stones, and silks all of which will help keep a room interesting when only a handful of colors are used.

4

Don't mix two undiluted primary colors in one room. When used in close proximity, red, blue, and yellow can make a room visually noisy and primitive. Instead, pair these colors with a neutral color. For example, red with brown, blue with beige, and yellow with white.



5

Precise definitions aside, designers know that white is, indeed, a color. But it must be used wisely. Remember that in the absence of other colors white loses it's power and becomes merely a quality of light or an overwhelming backdrop.

6

Another point about using white: In a white room, anything not white will necessarily steal the show, no matter how subtle the color. This includes plants, artwork, or even a wood floor. So if you want white rooms, be sure you love your accoutrements.

7

If you use high-voltage color agains large-scale or multiple patterns, us closely related shades or tones of the pattern. That way you get color punch and pattern without looking too busy or loud.

8

Clashing colors can actually be an asset as long as they are used in abundance and with broad strokes. Pinks and reds, and navies and blacks are invigorating together. But they should be paired with clean whites to break their intensity.



An interior by Celerie Kemble.

9

You don't have to use only one color against a white ceiling and trim. To create a dramatic ombre effect, start with a darker color at the base moldings and paint the color to progressively lighter shades as you move up the wall, creating a subtle spectrum of color. Carry up the surface, elongating the wall and giving lift to the

10

Don't be afraid to use color in unusual places. Consider painting the inside of bookcases a unique color, or lacquering a brown wood side table or coffee table. You might also use colored matting inside framed paintings or paint the picture frame itself. One of my favorite ways to use color is to paint a wood-framed chair white and have it upholstered in bright-colored leather like tangerine, lime, or turquoise.

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Makeover

WRITER: JILL KIRCHNER SIMPSON PHOTOGRAPHER: MARCO RICCA PRODUCER: DORETTA SPERDUT

Out of the Blue

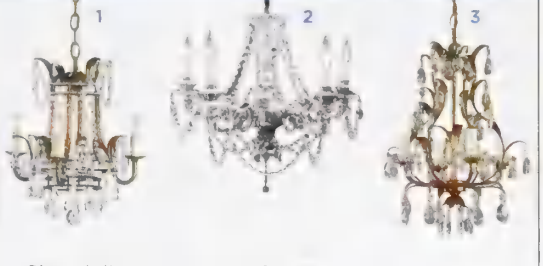
A simple change of color created a whole new look for designer Scott Sanders



SOMETIMES ONE small adjustment c lead to a transformation. New York design Scott Sanders had been living in his o bedroom apartment in the West Villa for ten years when he decided he wanted change. Always color-directed in his wo he took inspiration for his new scheme fro the French blue of his Smythson of Bo Street stationery. When he found its mat in Pratt & Lambert's Paradise Lost, ever thing clicked. His collection of blue-an white Chinese export porcelain came to t fore and expanded; he re-covered his sofa rich Ralph Lauren periwinkle Ultrasued and recast his bed as a rhapsody in blue. keep the blue and white from becoming t beachy, he re-covered his chairs in Ral Lauren's black Motorcycle leather. Cri stripes, touches of geometric pattern, a contemporary art kept the look modern.



A BIT OF SPARKLE



Chandeliers aren't just for the dining room: Sanders chose "the most masculine antique chandelier I could find" at ABC Carpet & Home to add a bit of sparkle to the living room. "Particularly at night, it gives the room a warm glow," he says. Other bright ideas:

1. Currey & Company's Laureate four-arm gold chandelier drips with crystals, $730.

2. This regal five-arm chandelier from Maura Daniel has an antique silver finish and crystal beaded swags, $750.

3. Vaughan's gold leaf and crystal chandelier has a curvaceous, airy leaf motif, $1,478.



For continuity, Sanders chose blues that are just a rung away from each other on the color ladder: Pratt & Lambert's Paradise Lost for the living room and hall, and Daydream for the bedroom.

HB HINTS

GO WITH A FLOW In a small home, choosing a single colorway helps expand the sense of spac and create flow from room to room. Sanders ch a slightly lighter blue for the bedroom, and a complementary stripe for the kitchen wallpape

LOOKING UP Painting the crown moldings (the were of uneven, poor quality) the same blue as the walls has the visual effect of raising the ceil height. Using a cooler shade—blue, rather than warm red, also made the room feel larger.

COOLING DOWN To offset the intensity of a st color, choose a light rug, like the flokati in the li room (and the seagrass in the bedroom), and a lots of white in trim and elements like picture m



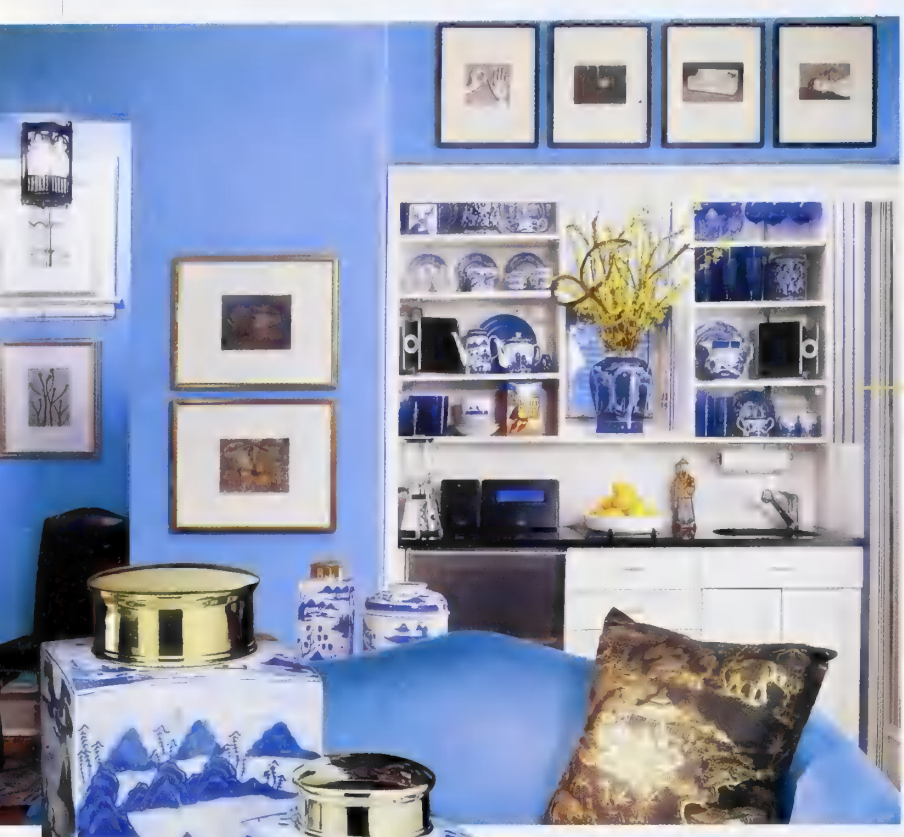
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Makeover



"Group collections together in specific areas," advises Scott Sanders (right), next to a group of Russian lacquer boxes.



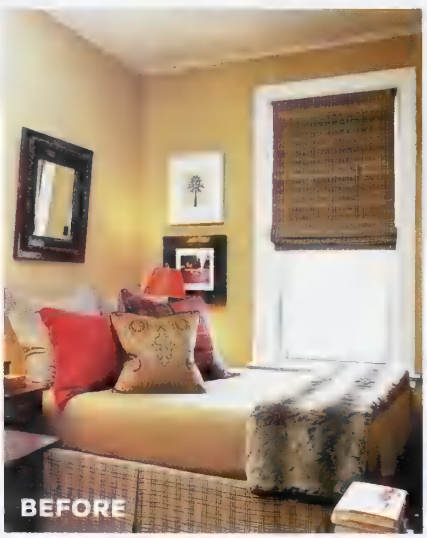
Because the alcove kitchen opens onto the living area, Sanders extended the blue and white theme with his Spode Italianate dishes, Chinese porcelain, and cobalt glassware from Pier One displayed on open shelves.

To give the bedroom its own identity, Sanders added touches of red, from the plaid pillow retained from his former scheme, to a picture frame, to crisp red binding on the seagrass rug.

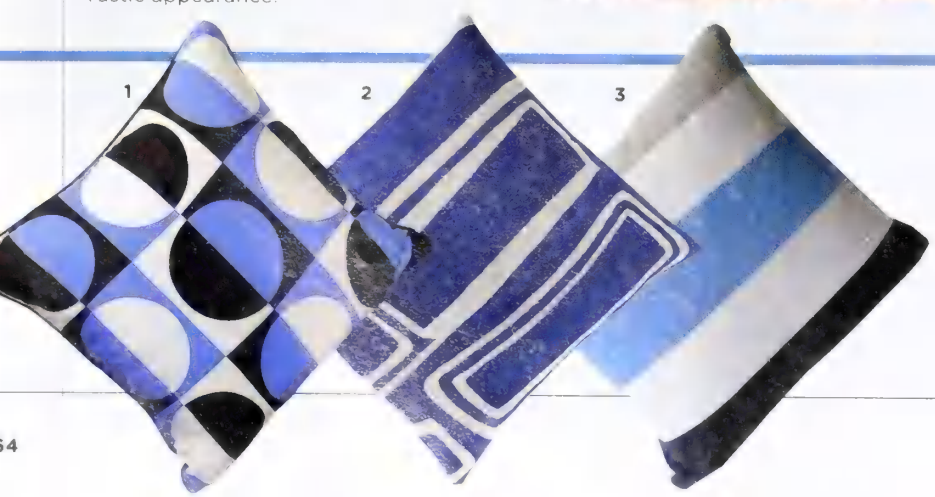
To make the most of the diminutive space, Sanders sacrificed a headboard, but added luxury with layers of pillows and a fox throw. Swing-arm lamps are also classic space-savers.



TEA TIME Reproduction tea canisters from Mottahedeh, $185 and $950, are Chinese export porcelain—characterized by scenes of teahouses, meandering streams, distant mountains, and a general rustic appearance.





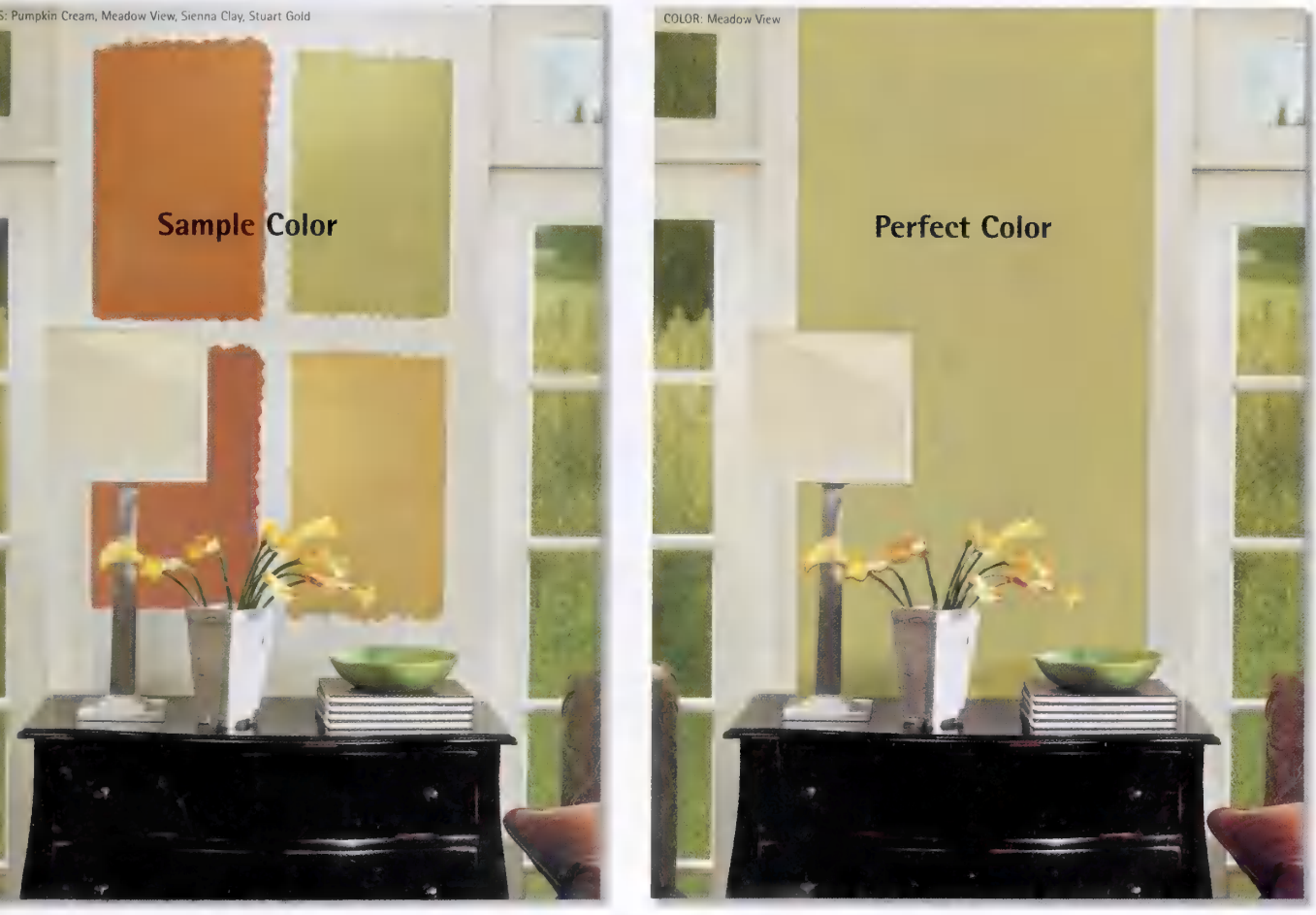


ACCENTS Scott Sanders keeps antique furnishings, classic colors, and patterns fresh by mixing in modern elements, such as black and white photography, a flokati rug, and a rich mélange of pillows like the Jonathan Adler "Nixon" pillow on the bed, above right. Other options: 1. The Dots silk pillow by Thomas Paul, available at Shelter LA, $60. 2. Procession in blueberry and sand from Judy Ross Textiles, $180. 3. Rugby Stripe from the Andrew Morgan Collection, $165. For more details, see Resources.

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Problem Solvers

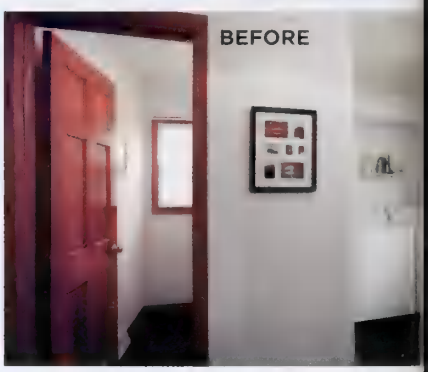
WRITER: MARIO LÓPEZ-CORDERO PRODUCER: DORETTA SPERDU

Water World

A reader turns a Spartan utility area into a bathroom refuge with help from *House Beautiful* and Kohler



AFTER



BEFORE



Clockwise from top: The Kohler whirlpool bath is surrounded by a bed of pebble mosaics in ice from Ann Sacks. The skylights can be opened electronically to admit fresh air, and the Hunter Douglas shades can be drawn by remote control. The bathroom/laundry area before the change; the washer and dryer are now hidden in a closet. An alcove of shelves was built in; it is stocked with towels from Calvin Klein Home.

WHEN JACKIE JOHNSON wrote to *House Beautiful's* "Problem Solvers" for assistance with a bathroom-laundry, she wasn't just looking for help with aesthetics. Her chiropractor had advised water therapy for back trouble, so she sought to transform the utilitarian space in her home in Wind Lake, Wisconsin, into a soothing retreat, complete with whirlpool bath and 10-jet shower tower.

Serendipitously, the headquarters of the Kohler kitchen and bath company is located nearby, so *HB* enlisted the help of in-house designer Eric Moore. Tearing down a wall and constructing a small add-on provided more room, and the washer and dryer disappeared into a closet. Ceilings were raised and skylights installed, along with a plethora of Kohler goods. Now Johnson has her sanctuary. "It's warm, welcoming, and perfect," she says. >

COLOR STORY

Johnson wanted the space to be restful, so jarring colors were barred. But a neutral background is not always a question of applying beige paint indiscriminately. Different colors in the same basic palette from Glidden were layered in for a fuller effect. Golden Pond was applied to most of the walls, while Cormorant prevailed along a fourth wall and in the shower area. Trim and accents in Bone White rounded out the space and provided some structure.

BONE WHITE

GOLDEN POND

CORMORANT

No Dusting.
No Swinging.
No Kidding.



Add-On Enclosed Blinds

nstalls easily on steel doors. There are no cords to worry about. The blind is sealed behind tempered glass to eliminate dusting and improve energy efficiency. Available in 36" & 64" lengths.

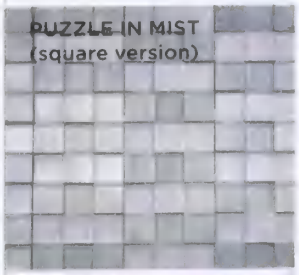
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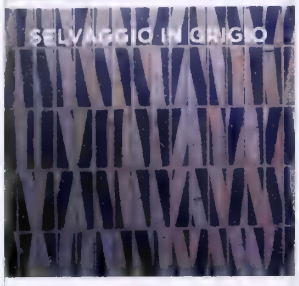
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Problem Solvers


PUZZLE IN MIST (square version)


SELVAGGIO IN GRIGIO


PUZZLE IN CONCRETE (rectangle version)

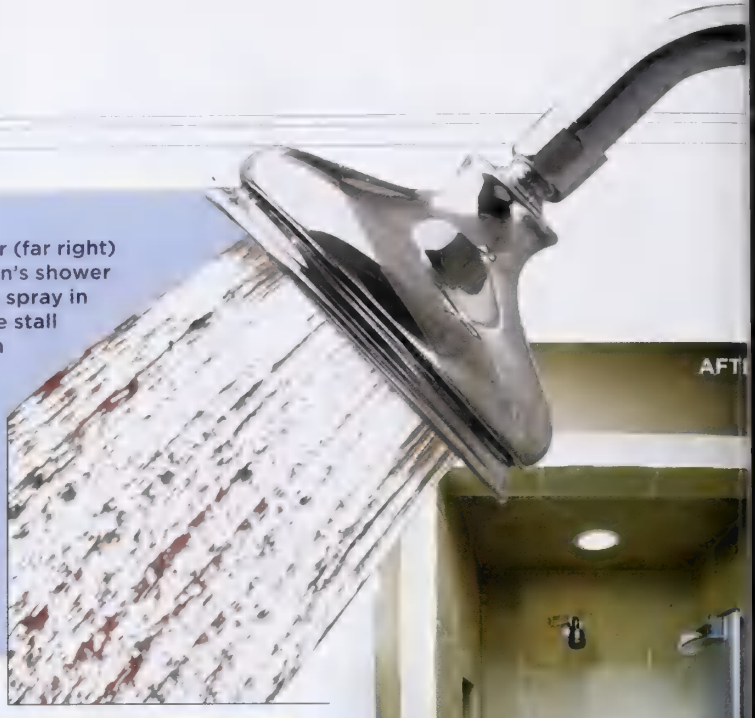

MELAGRANO IN OCHRE/RED/PINK

TILE STYLE

Mosaic tiles resembling river stones bring an element of the outdoors into Johnson's earthy bathroom. Available in a great selection of styles, they can also bring color and sophistication to more urbane design schemes. All are from Ann Sacks. For more details, see Resources ■

THE RAINMAKER

A ten-jet water tower (far right) installed into Johnson's shower can be configured to spray in any combination. The stall is also equipped with a more standard overhead spout. Another option is the Fairfax showerhead (right), which provides ample pressure and looks great, too.

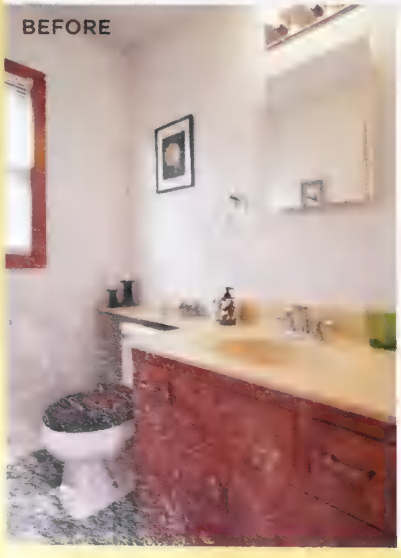


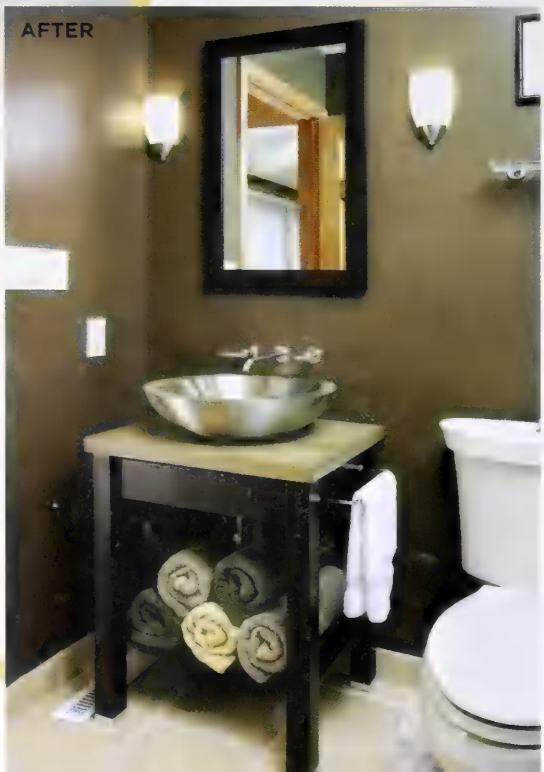

AFTER

VANITY FAIR

The makeover included a renovation of the vanity area. Johnson is smitten with the Vessels Timpani sink equipped with the Purist wall mount faucet (bottom right). "They're sophisticated, but not flashy." Also available is the Stillness Laminar faucet (below). Wall color adds to the atmosphere: "People thought I was crazy to put such a dark shade in so small space, but I love its depth." The under counter and mirror are from the Tellieur Collection; all from Kohler. Towels are from Calvin Klein Home.




BEFORE


AFTER



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and every Natuzzi sofa, including the Marvel model seen here, features beautiful Italian style, y and craftsmanship. Natuzzi, the world leader in leather sofas, lets you choose sofas, armchairs ccessories coordinated in harmony with each other. To see more, look for Natuzzi at fine retailers r area, call 1-800-262-9063 or visit www.natuzzi.com. Experience America's flagship Natuzzi ue, 101 Greene Street, Soho, NY.

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Color Coded

Spice up your home and wardrobe with selections from the H Groome shop in Southampton, New York



LINE-UP Displays (above left) range along one wall of the shop arranged by hue. This is the blue-green-turquoise section with cotton or cashmere pillows, quilts, and throws from France, India, and Scotland.

BURNING BRIGHT Candles (above right) from Milan share a shelf with a cherrywood tray from Calvin Klein at left and a wooden bowl from Italy at right.

SNAPPY STRIPES A beach tote and classic rope-sole espadrilles (far right) are both from the Basque region of France. The soft terry beach towel is an Indian import.

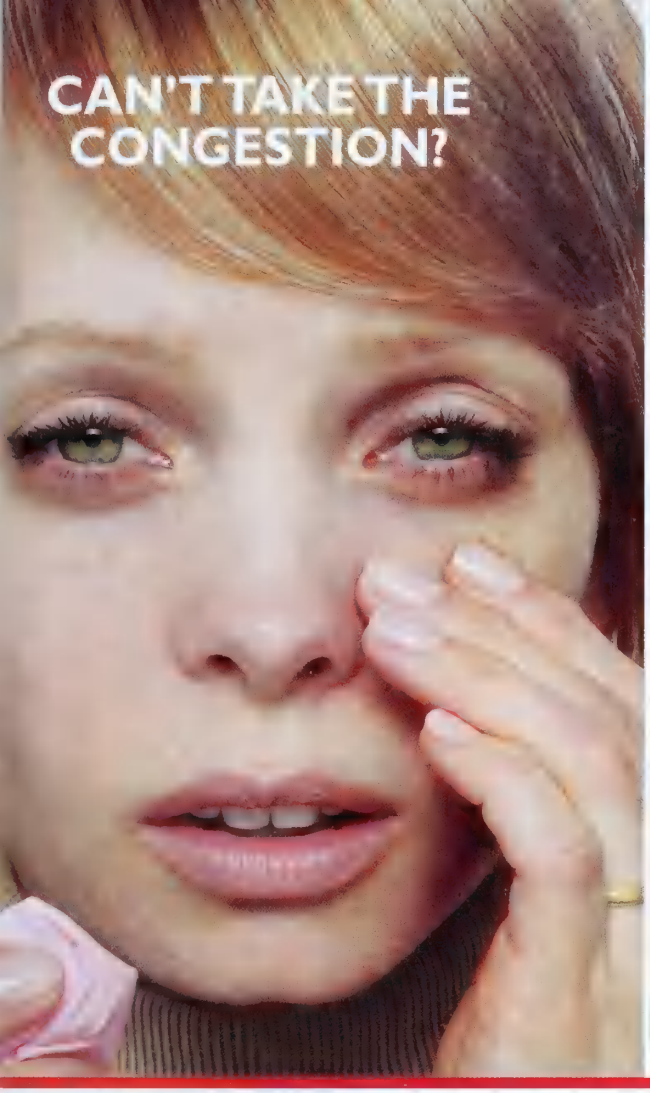
CURB APPEAL Even the awning of the shop at 9 Main Street, Southampton (center), tells a color story. Also sold here are cashmere shawls and sweaters, djellabas, and other at-home wear.

TONY TABLEWARE Porcelain soup bowls, dinner plates, and handleless coffee mugs in subtle hues (near right) are by Mud of Australia, shown with handblown glass by Mastro of France. For more details see Resources. ●











ide effects with Allegra-D were similar to Allegra lone and may include headache, insomnia, and ausea. Due to the decongestant (pseudoephedrine) omponent in Allegra-D, this product must not be sed if you: are taking an MAO inhibitor (a medication or depression) or have stopped taking an MAO hibitor within 14 days; retain urine; have narrow-angle laucoma; have severe high blood pressure or severe eart disease. You should also tell your doctor if you ave high blood pressure, diabetes, heart disease, laucoma, thyroid disease, impaired kidney function, r symptoms of an enlarged prostate such as difficulty rinating. Allegra-D is for people 12 and older.

Get valuable savings @ allegra.com.
or more information call 1-800-allegra.
lease see additional important information on next page.

Aventis

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ALLEGRA-D RELIEVES YOUR MOST FRUSTRATING ALLERGY SYMPTOM: CONGESTION.

Why take an allergy decongestant that may not last as long as you want? One dose of Allegra-D lasts twice as long as one dose of the leading over-the-counter decongestant.* Talk to your doctor about Allegra-D. And don't let allergy congestion frustrate you another day.

allegra-D®

fexofenadine HCl 60 mg/pseudoephedrine HCl 120 mg
Extended-Release Tablets

FINALLY, D-CONGESTED.

Based on label directions. IRI data as of 5/23/04 Sudafed Maximum Strength Nasal Decongestant (4-6 hour dosage).

Brief Summary of
Prescribing Information as of January 2003

ALLEGRA-D®
(fexofenadine HCl 60 mg and pseudoephedrine HCl 120 mg) Extended-Release Tablets

INDICATIONS AND USAGE
ALLEGRA-D is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 12 years of age and older. Symptoms treated effectively include sneezing, rhinorrhea, itchy nose/palate/ and/or throat, itchy/watery/red eyes, and nasal congestion.
ALLEGRA-D should be administered when both the antihistaminic properties of fexofenadine hydrochloride and the nasal decongestant properties of pseudoephedrine hydrochloride are desired (see CLINICAL PHARMACOLOGY).

CONTRAINDICATIONS
ALLEGRA-D is contraindicated in patients with known hypersensitivity to any of its ingredients.
Due to its pseudoephedrine component, ALLEGRA-D is contraindicated in patients with narrow-angle glaucoma or urinary retention, and in patients receiving monoamine oxidase (MAO) inhibitor therapy or within fourteen (14) days of stopping such treatment (see Drug Interactions section). It is also contraindicated in patients with severe hypertension, or severe coronary artery disease, and in those who have shown hypersensitivity or idiosyncrasy to its components, to adrenergic agents, or to other drugs of similar chemical structures. Manifestations of patient idiosyncrasy to adrenergic agents include: insomnia, dizziness, weakness, tremor, or arrhythmias.

WARNINGS
Sympathomimetic amines should be used judiciously and sparingly in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see CONTRAINDICATIONS). Sympathomimetic amines may produce central nervous system stimulation with convulsions or cardiovascular collapse with accompanying hypotension.

PRECAUTIONS
General
Due to its pseudoephedrine component, ALLEGRA-D should be used with caution in patients with hypertension, diabetes mellitus, ischemic heart disease, increased intraocular pressure, hyperthyroidism, renal impairment, or prostatic hypertrophy (see WARNINGS and CONTRAINDICATIONS). Patients with decreased renal function should be given a lower initial dose (one tablet per day) because they have reduced elimination of fexofenadine and pseudoephedrine (See CLINICAL PHARMACOLOGY and DOSAGE AND ADMINISTRATION).

Information for Patients
Patients taking ALLEGRA-D tablets should receive the following information: ALLEGRA-D tablets are prescribed for the relief of symptoms of seasonal allergic rhinitis. Patients should be instructed to take ALLEGRA-D tablets only as prescribed. **Do not exceed the recommended dose.** If nervousness, dizziness, or sleeplessness occur, discontinue use and consult the doctor. Patients should also be advised against the concurrent use of ALLEGRA-D tablets with over-the-counter antihistamines and decongestants.
The product should not be used by patients who are hypersensitive to it or to any of its ingredients. Due to its pseudoephedrine component, this product should not be used by patients with narrow-angle glaucoma, urinary retention, or by patients receiving a monoamine oxidase (MAO) inhibitor or within 14 days of stopping use of MAO inhibitor. It also should not be used by patients with severe hypertension or severe coronary artery disease.
Patients should be told that this product should be used in pregnancy or lactation only if the potential benefit justifies the potential risk to the fetus or nursing infant. Patients should be cautioned not to break or chew the tablet. Patients should be directed to swallow the tablet whole. Patients should be instructed not to take the tablet with food. Patients should also be instructed to store the medication in a tightly closed container in a cool, dry place, away from children.

Drug Interactions
Fexofenadine hydrochloride and pseudoephedrine hydrochloride do not influence the pharmacokinetics of each other when administered concomitantly.
Fexofenadine has been shown to exhibit minimal (ca. 5%) metabolism. However, co-administration of fexofenadine with ketoconazole and erythromycin led to increased plasma levels of fexofenadine. Fexofenadine had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine HCl 120 mg BID (twice the recommended dose) was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady-state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QT interval were observed when subjects were administered fexofenadine HCl alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on Steady-State Fexofenadine Pharmacokinetics After 7 Days of Co-Administration with Fexofenadine Hydrochloride 120 mg Every 12 Hours (twice recommended dose) in Normal Volunteers (n=24)

Concomitant Drug	$C_{max\ ss}$ *(Peak plasma concentration)*	AUC_{ss} *(0-12h) (Extent of systemic exposure)*
Erythromycin (500 mg every 8 hrs)	+82%	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials.
The mechanism of these interactions has been evaluated in *in vitro*, *in situ* and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to enhancing absorption, ketoconazole decreases fexofenadine gastrointestinal secretion, while erythromycin may also decrease biliary excretion.
ALLEGRA-D tablets (pseudoephedrine component) are contraindicated in patients taking monoamine oxidase inhibitors and for 14 days after stopping use of an MAO inhibitor. Concomitant use with antihypertensive drugs which interfere with sympathetic activity (eg, methyldopa, mecamylamine, and reserpine) may reduce their antihypertensive effects. Increased ectopic pacemaker activity can occur when pseudoephedrine is used concomitantly with digitalis.
Care should be taken in the administration of ALLEGRA-D concomitantly with other sympathomimetic amines because combined effects on the cardiovascular system may be harmful to the patient (see WARNINGS).

Carcinogenesis, Mutagenesis, Impairment of Fertility
There are no animal or in vitro studies on the combination product fexofenadine hydrochloride and pseudoephedrine hydrochloride to evaluate carcinogenesis, mutagenesis, or impairment of fertility.
The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine exposure (area-under-the plasma concentration versus time curve [AUC]). No evidence of carcinogenicity was observed when mice and rats were given daily oral doses up to 150 mg/kg of terfenadine for 18 and 24 months, respectively. In both species, 150 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 3 times the human AUC at the maximum recommended daily oral dose in adults.
Two-year feeding studies in rats and mice conducted under the auspices of the National Toxicology Program (NTP) demonstrated no evidence of carcinogenic potential with ephedrine sulfate, a structurally related drug with pharmacological properties similar to pseudoephedrine, at doses up to 10 and 27 mg/kg, respectively (approximately 1/3 and 1/2, respectively, the maximum recommended daily oral dose of pseudoephedrine hydrochloride in adults on a mg/m^2 basis).
In vitro (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity.
Reproduction and fertility studies with terfenadine in rats produced no effect on male or female fertility at oral doses up to 300 mg/kg/day. However, reduced implants and post implantation losses were reported at 300 mg/kg. A reduction in implants was also observed at an oral dose of 150 mg/kg/day. Oral doses of 150 and 300 mg/kg of terfenadine produced AUC values of fexofenadine that were approximately 1 and 3 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.

Pregnancy
Teratogenic Effects: Category C. Terfenadine alone was not teratogenic in rats and rabbits at oral doses up to 300 mg/kg. 300 mg/kg of terfenadine produced fexofenadine AUC values that were approximately 1 and 3 times, respectively, the human AUC at the maximum recommended daily oral dose in adults.
The combination of terfenadine and pseudoephedrine hydrochloride in a ratio of 1:2 by weight was studied in rats and rabbits. In rats, an oral combination dose of 300 mg/kg produced reduced fetal weight and delayed ossification with a finding of wavy ribs. The dose of 150 mg/kg of terfenadine in rat produced an AUC value of fexofenadine that was approximately 3 times the human AUC at the maximum recommended daily oral dose in adults. The dose of 300 mg/kg of pseudoephedrine hydrochloride in rats was approximately 10 times the maximum recommended daily oral dose in adults on a mg/m^2 basis. In rabbits an oral combination dose of 100/200 mg/kg produced reduced fetal weight. By extrapolation, the AUC of fexofenadine for 100 mg/kg orally of terfenadine was approximately [illegible] the AUC in the maximum recommended daily oral dose in adults. The dose of 200 mg/kg of pseudoephedrine hydrochloride was approximately [illegible] the maximum recommended daily oral dose in adults on a mg/m^2 basis.
There are no adequate and well-controlled studies in pregnant women. ALLEGRA-D should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus.
Nonteratogenic Effects. Dose-related [illegible] were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine. This dose was approximately [illegible] the human AUC at the maximum recommended daily oral dose in adults.

Nursing Mothers
It is not known if fexofenadine is excreted in human milk. Because many drugs are excreted in human milk, caution should be used when fexofenadine hydrochloride is administered to a nursing woman. Pseudoephedrine hydrochloride administered distributes into breast milk of lactating human females. Pseudoephedrine concentrations in milk are consistently higher than those in plasma. The total amount of drug in milk as judged by AUC is 2 to 3 times greater than the plasma AUC. The fraction of pseudoephedrine dose excreted in milk is estimated to be 0.4% to 0.7%. A decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. Caution should be exercised when ALLEGRA-D is administered to nursing women.

Pediatric Use
Safety and effectiveness of ALLEGRA-D in pediatric patients under the age of 12 years have not been established.

Geriatric Use
Clinical studies of ALLEGRA-D did not include sufficient numbers of patients aged 65 and older to determine whether they respond differently from younger patients. Other reported clinical experience has not identified differences in responses between the elderly and younger patients, although the elderly are more likely to have adverse reactions to sympathomimetic amines. In general, dose selection for an elderly patient should be cautious, usually starting at the low end of the dosing range, reflecting the greater frequency of decreased hepatic, renal, or cardiac function, and of concomitant disease or other drug therapy.
The pseudoephedrine component of ALLEGRA-D is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients are more likely to have decreased renal function, care should be taken in dose selection, and it may be useful to monitor renal function.

ADVERSE REACTIONS
ALLEGRA-D
In one clinical trial (n=651) in which 215 patients with seasonal allergic rhinitis received the 60 mg fexofenadine hydrochloride/120 mg pseudoephedrine hydrochloride combination tablet twice daily for up to 2 weeks, adverse events were similar to those reported either in patients receiving fexofenadine hydrochloride 60 mg alone (n=218 patients) or in patients receiving pseudoephedrine hydrochloride 120 mg alone (n=218). A placebo group was not included in this study.
The percent of patients who withdrew prematurely because of adverse events was 3.7% for the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group, 0.5% for the fexofenadine hydrochloride group, and 4.1% for the pseudoephedrine hydrochloride group. All adverse events that were reported by greater than 1% of patients who received the recommended dose of the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination are listed in the following table:

Adverse Experiences Reported in One Active-Controlled Seasonal Allergic Rhinitis Clinical Trial at Rates of Greater than 1%

Adverse Experience	60 mg Fexofenadine Hydrochloride/120 mg Pseudoephedrine Hydrochloride Combination Tablet Twice Daily (n=215)	Fexofenadine Hydrochloride 60 mg Twice Daily (n=218)	Pseudoephedrine Hydrochloride 120 mg Twice Daily (n=218)
Headache	13.0%	11.5%	17.4%
Insomnia	12.6%	3.2%	13.3%
Nausea	7.4%	0.5%	5.0%
Dry Mouth	2.8%	0.5%	5.5%
Dyspepsia	2.8%	0.5%	0.9%
Throat Irritation	2.3%	1.8%	0.5%
Dizziness	1.9%	0.0%	3.2%
Agitation	1.9%	0.0%	1.4%
Back Pain	1.9%	0.5%	0.5%
Palpitation	1.9%	0.0%	0.9%
Nervousness	1.4%	0.5%	1.8%
Anxiety	1.4%	0.0%	1.4%
Upper Respiratory Infection	1.4%	0.9%	0.9%
Abdominal Pain	1.4%	0.5%	0.5%

Many of the adverse events occurring in the fexofenadine hydrochloride/pseudoephedrine hydrochloride combination group were adverse events also reported predominately in the pseudoephedrine hydrochloride group, such as insomnia, headache, nausea, dry mouth, dizziness, agitation, nervousness, anxiety, and palpitation.
Fexofenadine Hydrochloride
In placebo-controlled clinical trials, which included 2461 patients receiving fexofenadine hydrochloride at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. The incidence of adverse events, including drowsiness, was not dose related and was similar across subgroups defined by age, gender, and race. The percent of patients who withdrew prematurely because of adverse events was 2.2% with fexofenadine hydrochloride vs. 3.1% with placebo.
Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported.
Pseudoephedrine Hydrochloride
Pseudoephedrine hydrochloride may cause mild CNS stimulation in hypersensitive patients. Nervousness, excitability, restlessness, dizziness, weakness, or insomnia may occur. Headache, drowsiness, tachycardia, palpitation, pressor activity, and cardiac arrhythmias have been reported. Sympathomimetic drugs have also been associated with other untoward effects such as nausea, anxiety, tenseness, tremor, hallucinations, seizures, pallor, respiratory difficulty, dysuria, and cardiovascular collapse.

OVERDOSAGE
Most reports of fexofenadine hydrochloride overdose contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. For the pseudoephedrine hydrochloride component of ALLEGRA-D, information on acute overdose is limited to the marketing history of pseudoephedrine hydrochloride. Single doses of fexofenadine hydrochloride up to 800 mg (8 times normal volunteers at this dose level), and doses up to 690 mg twice daily for one month (3 normal volunteers at this dose level) were administered without the development of clinically significant adverse events.
In large doses, sympathomimetics may give rise to giddiness, headache, nausea, vomiting, sweating, thirst, tachycardia, precordial pain, palpitations, difficulty in micturition, muscular weakness and tenseness, anxiety, restlessness, and insomnia. Many patients present a toxic psychosis with delusions and hallucinations. Some may develop cardiac arrhythmias, circulatory collapse, convulsions, coma, and respiratory failure.
In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine from blood (up to 1.7% removed) following terfenadine administration.
The effect of hemodialysis on the removal of pseudoephedrine is unknown.
No deaths occurred in mature mice and rats at oral doses of fexofenadine hydrochloride up to 5000 mg/kg (approximately 1700 and 340 times, respectively, the maximum recommended daily oral dose in adults on a mg/m^2 basis.) The median oral lethal dose in newborn rats was 438 mg/kg (approximately 30 times the maximum recommended daily oral dose in adults on a mg/m^2 basis). In dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (approximately 450 times the maximum recommended human daily oral dose in adults on a mg/m^2 basis). The oral median lethal dose of pseudoephedrine hydrochloride in rats was 1674 mg/kg (approximately 55 times the maximum recommended daily oral dose in adults on a mg/m^2 basis).

DOSAGE AND ADMINISTRATION
The recommended dose of ALLEGRA-D is one tablet twice daily for adults and children 12 years of age and older. It is recommended that the administration of ALLEGRA-D with food should be avoided. A dose of one tablet once daily is recommended when the starting dose in patients with decreased renal function. (See CLINICAL PHARMACOLOGY and PRECAUTIONS.)

Please see product circular for full prescribing information.

Rx only

Brief Summary of Prescribing Information as of January 2003

Aventis Pharmaceuticals Inc.
Kansas City, MO 64137 USA

US Patents 4,254,129; 5,375,693; 5,578,610

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alldb0103A

The Latest Fashion for Your Walls

If our walls could speak, they'd be using a whole new vocabulary. With more colors, finishes, and textures to choose from in home décor, our living environments can more vividly express who we are, how we feel, and what we treasure.



Arts and Crafts

History has a beautiful way of repeating. As we pass through cultural transitions from one century to the next, we value what's essential, authentic, and timeless. And we pass it on. Arbiters of the original Arts and Crafts movement of the late 1800s rebelled against Victorian excess and influenced the clean lines and homey comfort of Frank Lloyd Wright's Prairie Style and Henry Green's Bungalow Style in the early 1900s. Today's Arts and Crafts designs incorporate stained glass, wood, stone, and terra-cotta with rich, warm, authentic colors like Rembrandt Ruby, Studio Blue Green, and Hubbard Squash to create a fresh new home environment that feels immediately familiar and inviting.

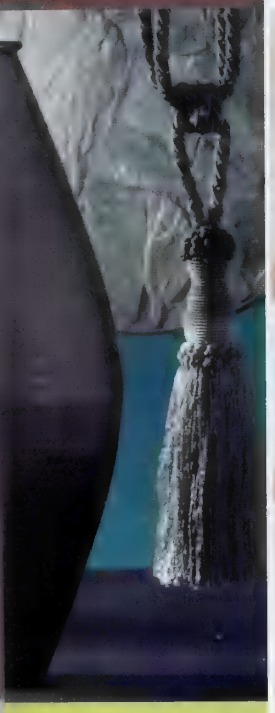


Casual D'Luxe

Today's richness is in the details. Never brash or brazen, real elegance is about tasteful, thoughtful choices in color and texture. The new Casual D'Luxe line features rich, saturated jewel-tone colors like Red Bay, Plummy, Basil, Copper Mountain, and Black Bean that bring drama and warmth to painted surfaces. These classic, opulent shades are echoed throughout the home, in sumptuous fabrics and an eclectic array of furnishings and accessories that complement contemporary furniture as beautifully as treasured heirlooms. For easy, practical approach to elegance, Casual D'Luxe is the perfect way.

Natural Habitat

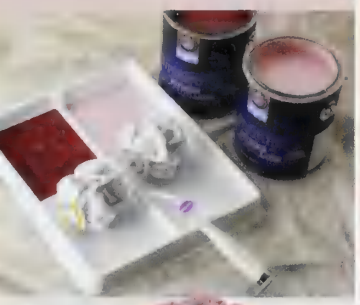
We so often find inner peace in the great outdoors. Now the naturally beautiful palettes of Natural Habitat bring the best of the outside in. This organic, earth-friendly approach weaves a range of botanical hues like fresh greens, cool teals, soothing grays, and warm browns with the varied, harmonious textures of natural fibers and hammered metals. Surfaces inspired by reptiles blend instinctively with botanical prints, bamboo, rattan, and natural slate. By doing what comes naturally, Natural Habitat creates a neutral, soothing atmosphere in a range of home environments, from a rustic hideaway to an urban oasis.



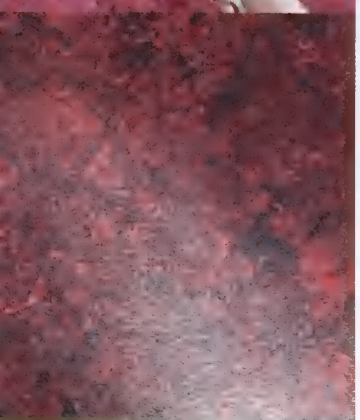




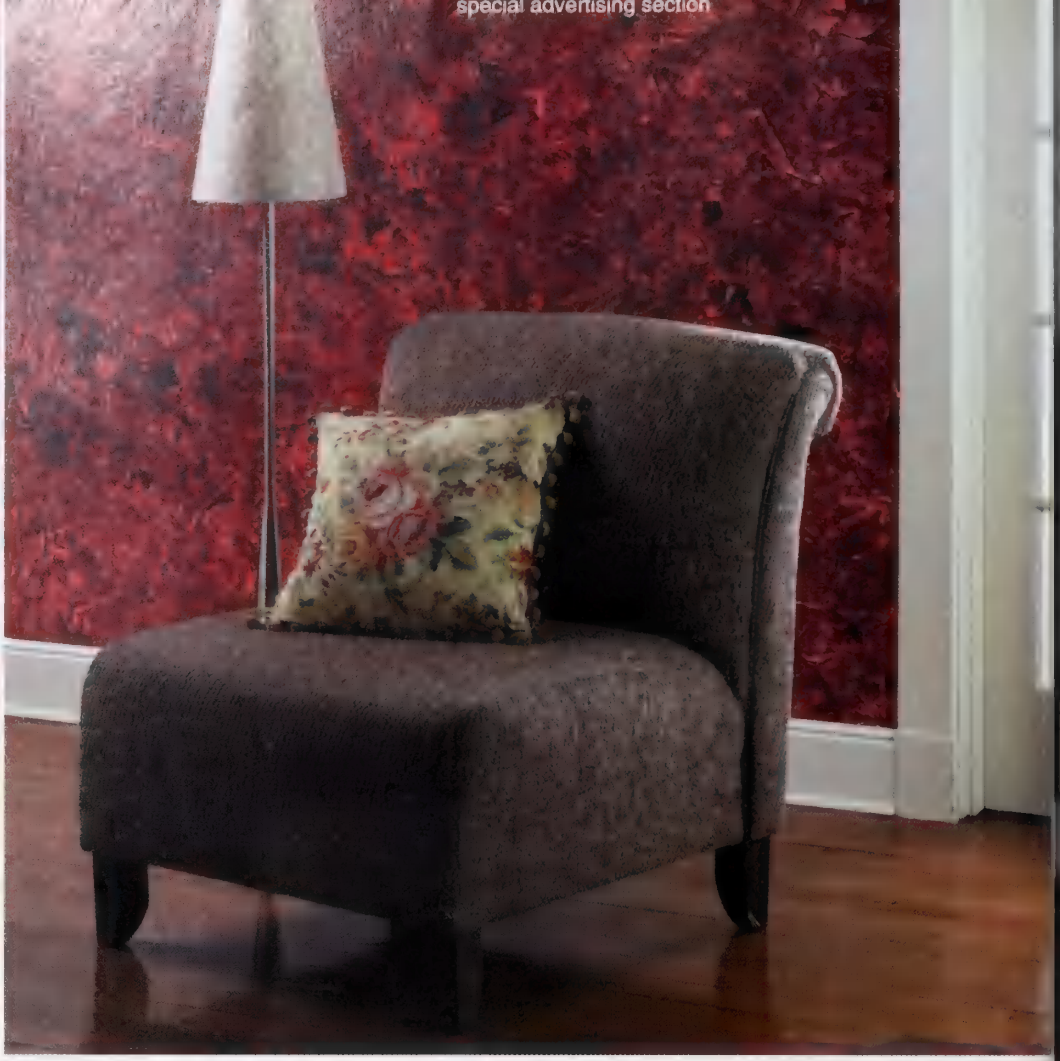












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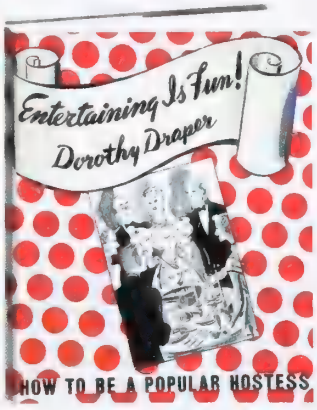
WRITER: ELAINE GREENE PRODUCER: MARISA MARCANTONIO

20th-Century Glamour

Designs by Dorothy Draper, a midcentury decorating star, inspire a new set of pieces by Kindel Furniture



SHE WAS AMBITIOUS, BEAUTIFUL, well-born, and a natural tastemaker. As Mark Hampton recounted in his book *Legendary Decorators of the Twentieth Century,* Dorothy Draper's decorating projects as a young wife were so charming—much as her cousin Sister Parish's early efforts were a few decades later—that she sold one house "lock, stock, and barrel" and began another. Draper went into business in 1925 and did her best work in hotels—among them the Carlyle and the Hampshire House in New York, and the Greenbrier Hotel in West Virginia. Her style was described by Hampton as "crisp classicism . . . combined with huge scale and bold colors." This fall, Kindel Furniture is adding eleven Dorothy Draper pieces to its Varney & Sons Collection. >

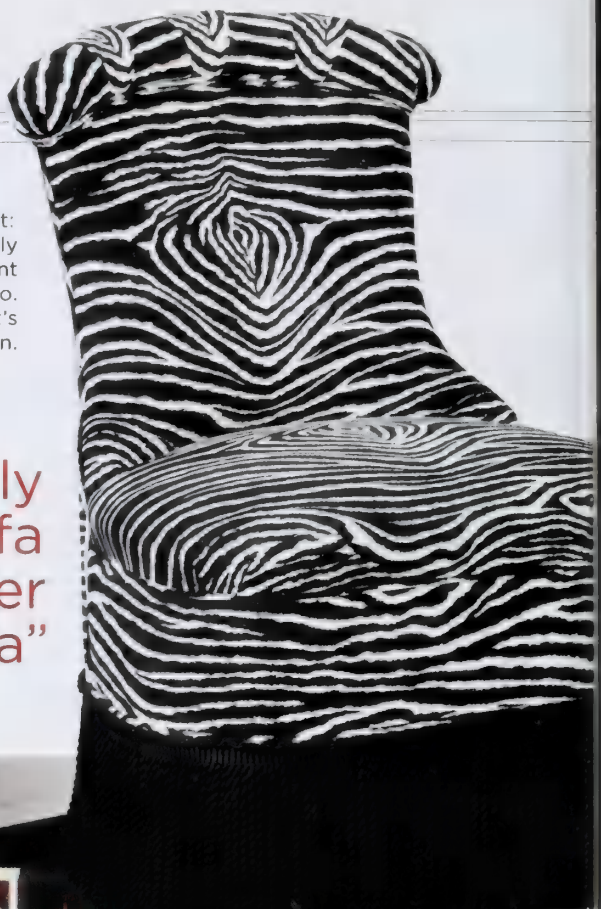


BACK IN PRINT Designer Dorothy Draper (above left), though a high school dropout, was an author as well as a newspaper columnist. Her 1941 book (above) will be reissued by Rizzoli this fall.



FOR TODAY'S LIVING Above: Dorothy Draper's original piece, still in use at the Greenbrier Hotel, was scaled down for D.D.'s Console and Curio cabinet by Kindel, shown here in lacquered and gold-painted maple with a moiré lining. Right: A Kindel dining table from the company's Neoclassic collection is surrounded by Draper Cafe Side Chairs, shown here in cherry with Kravet's zebra fabric.

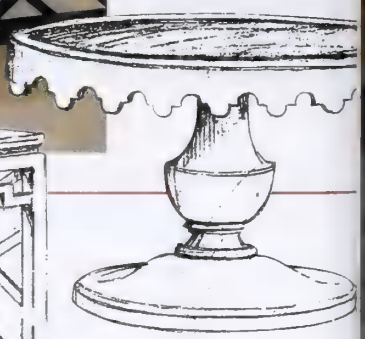
SIGNATURE DRAMA Right: The Draper Chair was originally made in 1944 for the Fairmont Hotel in San Francisco. The upholstery is Kravet's zebra pattern.

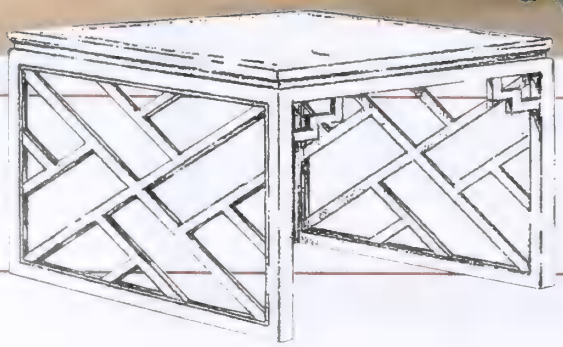


A Draper tip: "Ideally the table before the sofa would be just a little lower than the seat of the sofa"

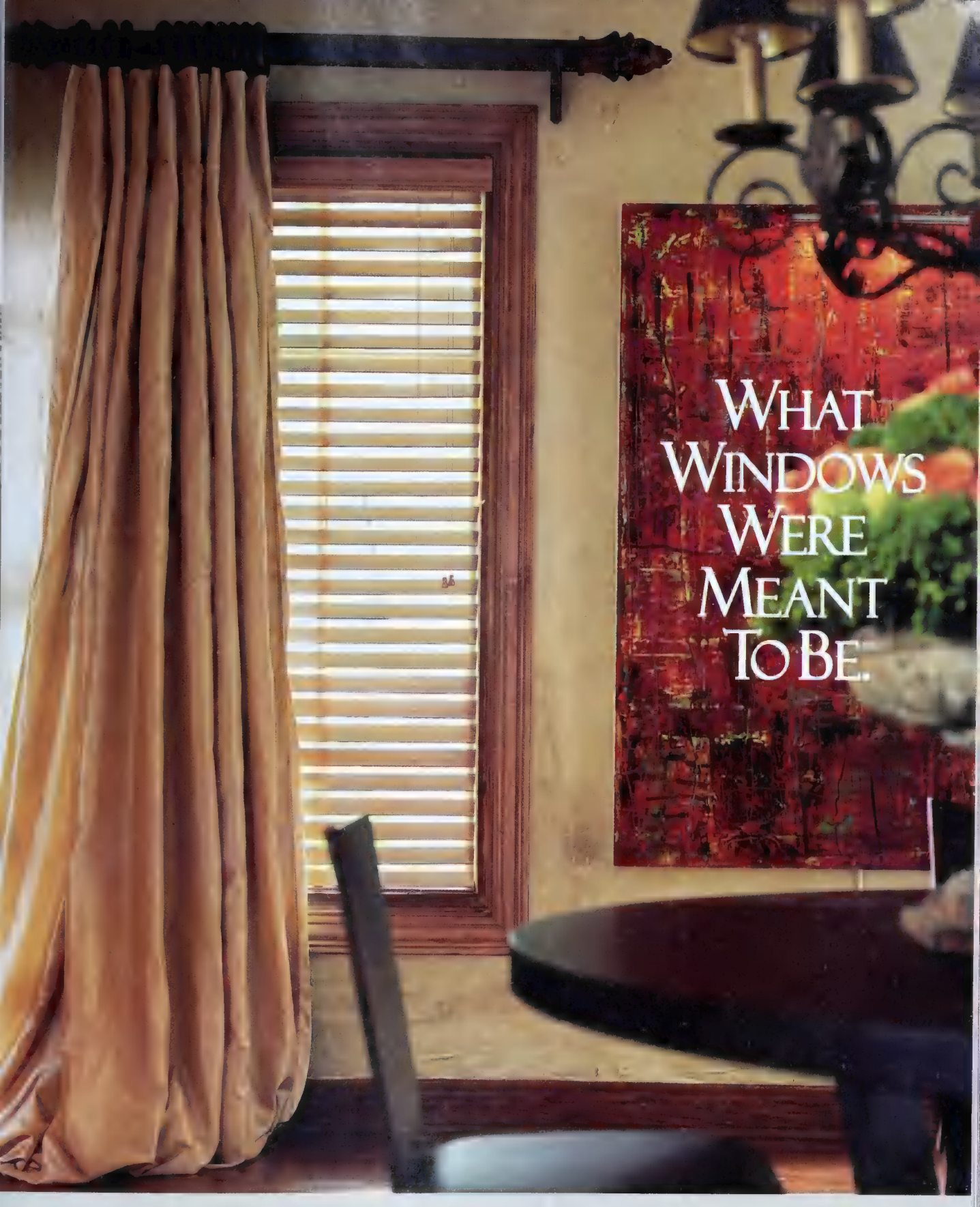


CLUB CHAIRS Left: Dorothy Draper's Split Back Chair (in white) and Tufted Chair (in black) were originally hotel designs, now rescaled for today's homes. For more details, see Resources.





LAMP TABLES The Square Trellis Lamp Table (near right) appears as a black lacquered pair (above). Far right: Draper's Scalloped Lamp Table (in front of fireplace, above) has a leather top with gold tooling and painted accents. ●



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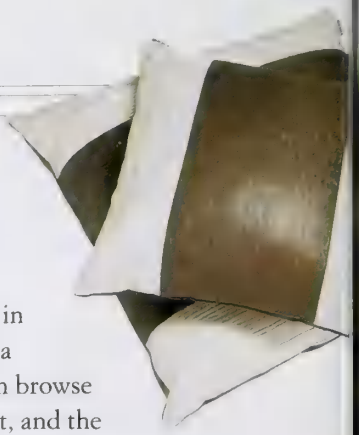
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Of Note



COURTESY MICHAEL ROSENFELD GALLERY

EARLY MODERNISM The evolving modernism of American art and design of the 1930s will be on display September 10 at New York's Michael Rosenfeld Gallery. "The 1930s: Modern American Art & Design" features works by Burgoyne Diller, Gilbert Rohde, and Charles Biederman, whose *#32* is shown above. *Michael Rosenfeld Gallery, 24 West 57th Street; 212-247-0082.* *Jeffrey Schaper*



PILLOW TALK

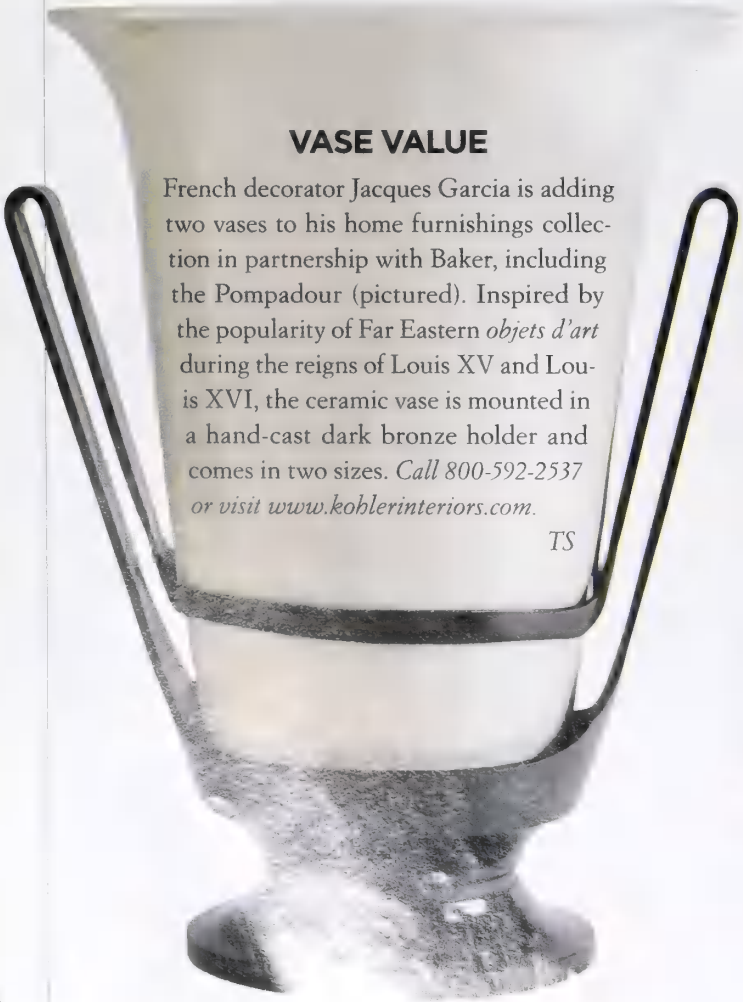
The new Vesta Home store in Arlington, Virginia, boasts a tea lounge where clients can browse Taschen titles and sip a spot, and the staff gets concierge training. The firm produces furniture and accessories like pillows (above), and carries goods from the likes of Kim Seybert and Luminaria. *Call 703-807-1102 or visit www.vestahome.com.* *Mario López-Cordero*



BOOKS

Far removed from the disquiet of London's bustling streets exists another world, as *Secret Gardens of London* (Thames & Hudson, $45) beautifully documents. The book, out this month, features everything from traditional English cottage gardens to modern sculpture gardens in a hodgepodge of hidden locations, from rooftop patios to moored barges. Impressive photography and engaging histories make this volume enliven any coffee table.

Thames Schoenvoge



VASE VALUE

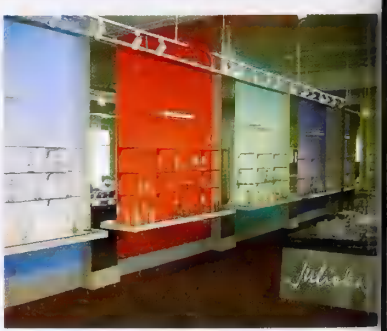
French decorator Jacques Garcia is adding two vases to his home furnishings collection in partnership with Baker, including the Pompadour (pictured). Inspired by the popularity of Far Eastern *objets d'art* during the reigns of Louis XV and Louis XVI, the ceramic vase is mounted in a hand-cast dark bronze holder and comes in two sizes. *Call 800-592-2537 or visit www.kohlerinteriors.com.*

TS

CONNECTICUT COUTH

Juliska tableware, long known for its classic European styling and handmade craftsmanship, is now available in a new flagship store in Stamford, Connecticut. Designers and consumers alike can find the entire Juliska collection of tableware and home accessories including vases, ceramics, and hurricanes in an elegant, chic space (below) designed by hip Los Angeles–based decorator Joe Nye. And it's only 45 quick minutes from Manhattan. *Call 203-316-0212 or visit www.juliska.com.*

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Long Weekend

WRITER: JOAN SCOBEY PHOTOGRAPHER: FRANCIS HAMMOND PRODUCER: MARY-ELLEN WEINRIB



The grand Belle Époque Palace Luzern commands a view of Lake Lucerne and its leafy waterfront promenade. Below, right: Lunch in a whimsical blue-and-yellow striped beach chair at Le Maritime, the hotel's outdoor terrace. Below, left: Françoise Wicki, a rising star of Swiss cuisine, is the hotel's new chef.

Swiss Sensation

The Palace Luzern, nestled on an alpine lake, blends old and new with equal taste and aplomb

THE TURRETS AND TERRACES of the Belle Époque Palace Luzern rise above Lake Lucerne, looking out on a photogenic panorama of mountains, sailboats, and steamers. Two years shy of its centennial, the recently refurbished grande dame in the heart of Lucerne, Switzerland, still has the style and character of its early days.

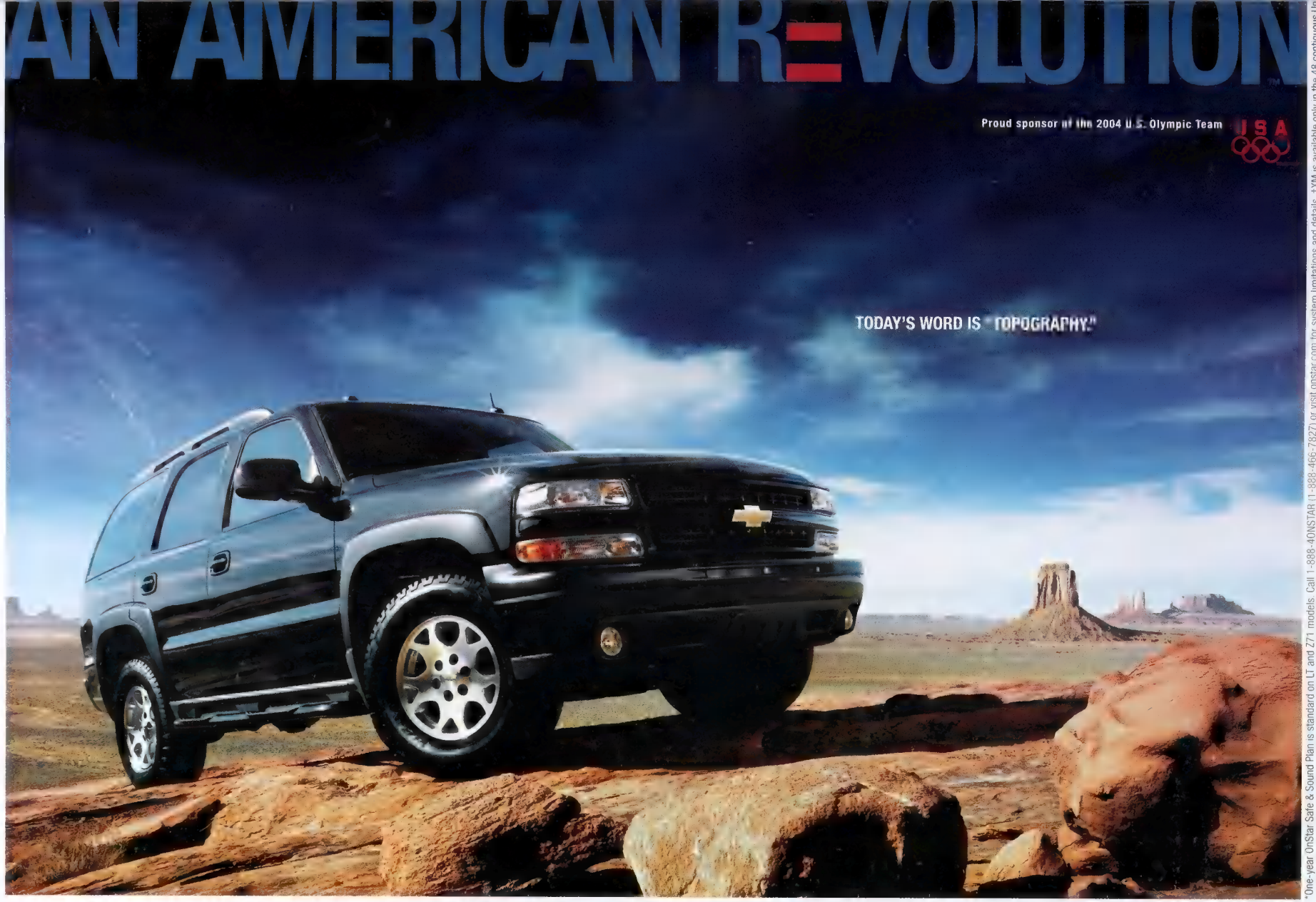
The hotel's public rooms—restored to their original black and white marble floors, arched ceilings, and crystal chandeliers—evoke 19th-century opulence while the [illegible] and suites are 21st century in their state-of-the-[illegible]s. For visitors, it is one of the best places [illegible] exploring the many joys of Lucerne. >





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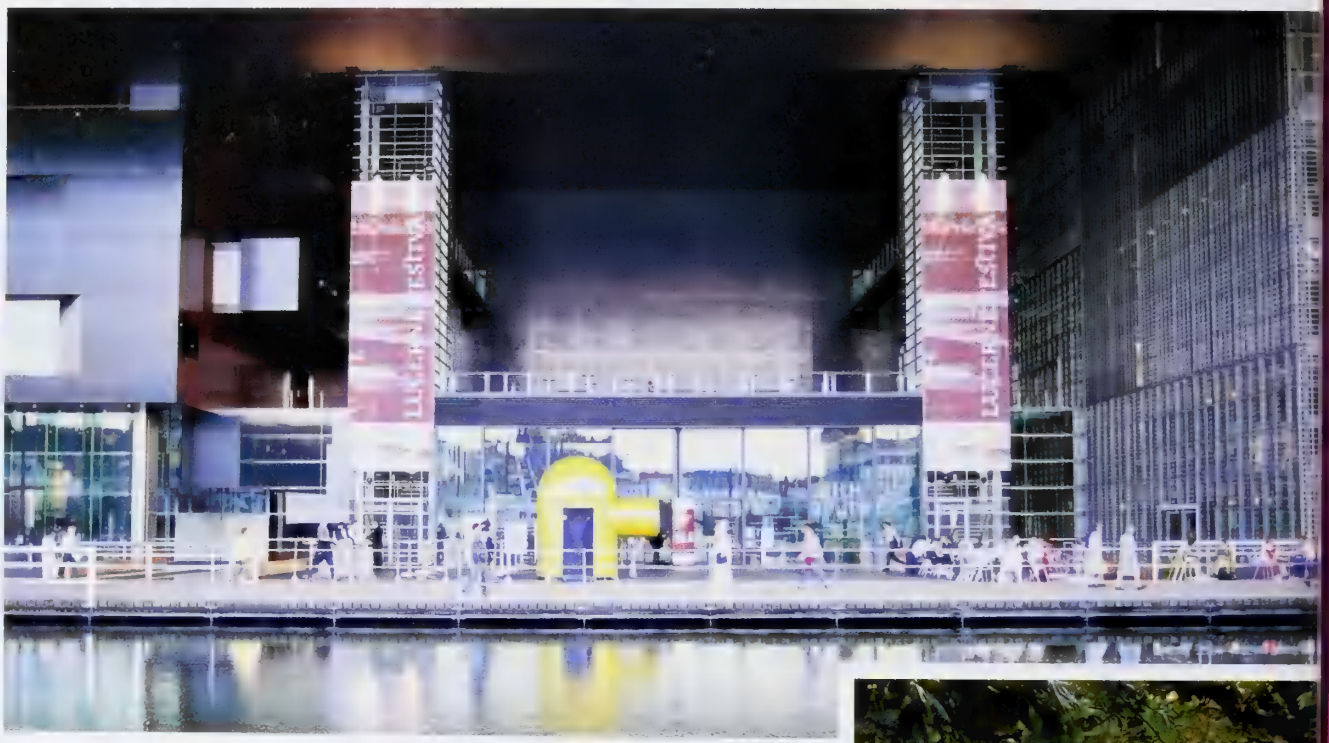
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Clockwise from far left: Jasper, Palace Luzern's newly redesigned restaurant, owes its airy ambiance to light colors, simple lines, and a leafy view. Tour boats are a popular way to navigate Lake Lucerne. The entrance to architect Jean Nouvel's contemporary Culture and Congress Center reflects the opposite shoreline in its glass facade. A tree-shaded promenade runs along the lake. For more details, see Resources.

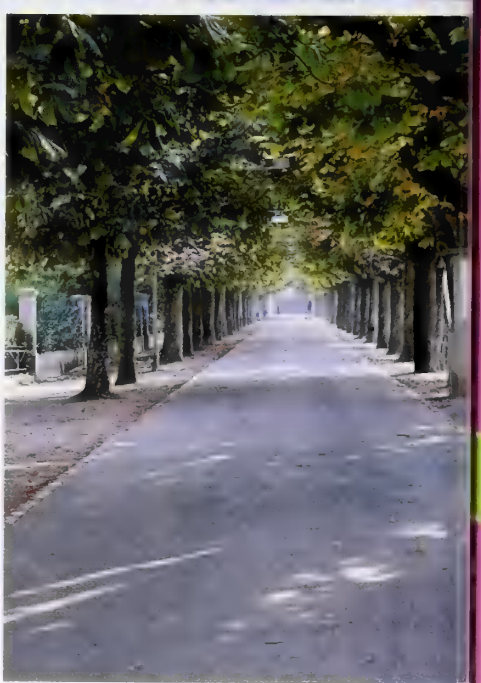


For major concerts during the city's three music festivals (August–September, November, and Easter), the hotel ferries its guests across the lake to the Culture and Congress Center, a low-slung sleek glass building by Parisian architect Jean Nouvel that looks like a flying saucer at rest on tranquil waters.

Jasper, the hotel's newly redesigned dining room, has its own serene contemporary decor: shadings of taupe and sand, creamy-white walls, oak-paneled parquet flooring, suspended opal glass lighting, and onyx and slate table insets. Here newly installed chef Françoise Wicki tempts guests with distinctive and often daring dishes that combine tastes, textures, and aromas from widely differing cultures.

A tree-shaded promenade leads from the hotel past marinas and bobbing ducks to the cobbled streets and squares of Old Town, with its small shops and the frescoed facades of medieval buildings. The famous 14th-century covered Chapel Bridge [illegible] with the newer city, where visitors will find the two-year-old Rosengart Collection, with its Picassos and Paul Klees.

It's not much of a stretch to see that Lucerne, a beguiling blend of old-world charm and sophisti[illegible] is also an urban resort. ●



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RAINBOW OVER MIAMI

Florida decorator Doug Meyer wields a colorful palette that is as wide as it is wild

Writer: Jane Margolies
Photographer: Oberto Gili
Producer: Miguel Flores-Vianna



signer Doug Meyer
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xiglas discs that hangs
he office of his 1939
mi house. Reinforcing
circle theme is the
ric for the chair back,
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ther, fashion designer
ne Meyer, who also
ated the wool rug.





Above: A view from Doug Meyer's living room through the zebra-patterned gallery to the lanai (on the left) and the TV room (on the right). Meyer added the shimmering glass-and-Plexiglas partition. Right: A 1967 Marilyn Monroe silkscreen by Andy Warhol presides over the living room's eclectic mix, which includes a rare gold-painted sculpture by Louise Nevelson in a corner. Opposite: In the TV room, an Edward Wormley sofa and 1940s bamboo chairs flank a 1970s table of travertine and glass.



DOUG MEYER IS not the sort of decorator inclined toward calm, predictable interiors. He probably couldn't do an all-beige room if he tried, and he definitely wouldn't try. "I only take on projects if the clients understand my sensibility and let me go wild," says the Louisville native, who is currently working on three houses and "one really fabulous nail salon." Otherwise, he admits, "there's no way I could do it."

Take a look at his own home—a single-story bungalow in a charming Miami neighborhood that dates to the 1930s—and you begin to see his point. The place is alive with color and pattern. Furnishings from the fifties, sixties, and seventies mix with art from just about any period. "I love a quirky mélange," he explains.

Meyer worked for legendary art dealer Holly Solomon back in the early 1980s, when he was a student at Parsons School of Design in New York, and she helped train his eye. Just like a dealer, he can talk authoritatively about the provenance of everything in his possession, from 1931 photographs of furniture designed by Palm Beach architect Addison Mizner to a 1962 gold-painted sculpture by Louise Nevelson. Another major influence is his brother, fashion designer Gene Meyer, who owns a house in the same neighborhood and whose wool rugs cover his brother's ebony floors.

Meyer's vibrant palette is the first thing a visitor notices upon entering



DOUG MEYER TALKS COLOR

MIX IT UP "Use white and one other neutral color, like brown, in a room, then add a little bit of another really beautiful saturated color like lime green or turquoise or red for pop. Just those three colors in a room can be gorgeous."

FAVORITE COMBO "One color combination I'm excited about right now is yellow, pink, and white. I'm using it in the living room of a house with pink terrazzo floors. The yellow has to be the brightest Crayola yellow, and the pink has to be very pale, and you have to use a lot of white."

MINIMALISM "In a small room, keep the number of colors to a minimum, but make sure the main color is a strong one."

CANDY CANE "I love rooms that are red and white. Paint all the furniture white, throw red upholstery on something, and call it a day."

he house; his living room is painted a lue so intense it looks like the inside of swimming pool. Meyer added glam- ur to the room with a silver table by ierre Cardin and black chairs attrib- ted to Billy Haines, upholstered in hite leather.

The living room flows into a sort of allery for art and decorative objects that re in constant rotation. Originally the ining room (Meyer now entertains on he lanai or out by the pool), this space lavished with a bold zebra-patterned allpaper that was the last batch of a 970s design from Decorators Walk. I bought every last square inch they ad," says Meyer. "Then it took me four onths to find someone who knew how hang it."

Just as eye-popping is the orange- alled office. Meyer used red paint to ev up a Jean-Michel Frank–style desk hat had been his mother's, and created clever room divider screen suspended om the ceiling. Linked discs in the reen's lower half are opaque black lexiglas, so they obscure the computer on the desk; the top ones are translucent red to let sunlight shine through.

Slightly less exuberant is the tiny TV room, with its white wainscoting, chocolate brown walls, and pale robin's egg blue ceiling. The mood here is tranquil, but far from dull, thanks to a deft use of pattern (one of his brother's rugs on the floor and two of his brother's graphic silk scarves covering throw pillows). "It was an experiment in taking something neutral and jazzing it up," says the decorator, who has gone on to use the same color scheme in clients' interiors. "It was an experiment, and it worked." ●





Opposite: In the zebra-patterned gallery, a teak and holly wood cabinet of Meyer's own design holds a selection of artworks. A 1670 Italian oil painting, *Portrait of a Lady,* is a favorite possession. On the table: A glass sculpture from the 1970s, Fornasetti coasters, and a terra-cotta head. Left: The lanai, with its 1960s seating by Mario Bellini, is the perfect spot for entertaining. Metal wall sculpture is by Curtis Jere. Above: By the dipping pool, an old aluminum set from a Palm Beach estate. For more details, see Resources.

MATERIAL GIRL

Designer Barbara Barry applies her painterly approach to creating fabrics for Kravet in complementary colorways



Writer: Christine Pittel
Photographer: Lisa Romerein
Producer: Char Haich Langos



is page: Barbara Barry believes style has nothing do with your pocketbook and everything to do th how you feel about yourself. If you want to turn e of her new Kravet fabrics, like Chic Check, into kirt, why not? Belt is from Hermès. Trimmings are rt of the collection and go beyond the traditional ssel. These copper-colored Bijou Baubles are artly finished with a chocolate brown bead. pposite: Barry, wearing her Chic Check circle irt, sits on one of the first pieces of furniture she er designed, now reupholstered in Midcentury in egean. The hassock is covered in Nubby Line in flax.





WHEN BARBARA BARRY makes a cup of tea in the morning and takes it over to the sofa that faces a window, she's struck with a sense of infinite possibilities. Staring out at the leaves on the trees, the Los Angeles–based designer may find herself savoring the myriad shades of green and wondering how she could translate those colors and textures into a room. "I've always been inspired by nature, and doing my own fabric line has made me even more aware of my surroundings," she says. Her new collection of soft chenilles, crisp linens, and polished cottons for Kravet, debuting this September, is simply the latest evolution of a creative process that has already led to successful collections of furniture, glassware, and porcelain.

Trained as a painter, Barry thinks of a room in terms of deep, broad strokes of color and texture that she arranges into a composition. She likes to play with solid blocks of color, building one tone on another, which is why this collection has not one but many different shades of green. "I like many different values of the same hue," she explains. "If you look out at the waves in the ocean or the grains of sand on the beach





...ckwise from top left: Printed curtain in Printemps complements a table skirted in Pirouette. The fabric stack on her desk ranges from Fine Line in delft, on top, to Velvetina, Signature, and Pirouette. The celery green of Pirouette sets off Illusion dinnerware by Barbara Barry for Haviland.



Small, medium, and large patterns work together. The chair is covered in Chic Check in flax. On the back pillow is Open Check in lagoon with Petite Piping in stone. On front pillow: Embroidered Sea Coral in lagoon with Double Diamond Cord, set off by a length of Soft Dot in ice. All available from Kravet.

EVOCATIVE COLORS

Above: Sea Reef in delft, on top of the stack, is polished to a soft sheen. Underneath is Heathered in pear, Fishnet in sea mist, and Basketry in citrine. Below: Kravet's Sanibell sofa is upholstered with Eternity in salt. The curtains, made of Signature in platinum, pick up the tones of the throw pillows. All fabrics from the Barbara Barry collection for Kravet. For more details, see Resources.

's very calming because you're seeing infinite variations on he same theme."

Her greens merge into blues, and all the fabric colors relate o one another, which encourages the customer to mix and atch. Barry's goal is to make it as simple to choose fabrics as is to get dressed in the morning. "I look into my closet, pick ut a pale celery shirt and a bittersweet brown houndstooth kirt and then think, what am I missing? A little rusty orange." hose complementary colors—to give all that subtlety a little unch—are right there in her line.

Barry's concept of pattern is not historical. Don't come to er for Napoleonic bees. "I'm an American woman, and I fol- w the beat of my own drummer," she says. Her fabrics are oth elegant and practical. "I can't imagine beauty not being mfortable and accessible. Otherwise, it's not beauty—just rtifice." Luxury to her means natural fibers that are meant o take wear. "You can live in these fabrics, because life is not bout setting things aside for company." ●



Writer: Christine Pittel Photographer: Simon Upton Producer: Senga Mortimer

RUSSIAN





ROMANCE

Deep, dark colors and exotic furnishings transport Merrill Stenbeck into another world

THE LOVE AFFAIR BEGAN when Merrill Stenbeck was 15 and her father sent her to boarding school in Florence. "He was concerned that I was becoming a little too conventional here in New York, and he adored Italy," she says. "The school was in an old Medici palace and it was utterly beautiful. The first week, we went off to Venice for art history class in our round hats with streamers."

That was the start of an infatuation with Europe that only intensified when she married a Swede and spent long, languid summers in an 18th-century manor house just outside Stockholm. Soon Stenbeck—who had parlayed her passion for the decorative arts into a career as an interior designer and opened Valley House Antiques in Old Brookville, New York—was importing simple Gustavian painted chairs and settees and selling them in her shop.

During one Swedish summer, she took a side trip to Russia—"just a hop, skip, and a jump away"—and was captivated by St. Petersburg. "I wandered through the city, marveling at the architecture," she recalls. "The magnificent palaces were quite run-down, with threadbare chairs and worn wooden floors, but somehow that made them even more appealing." Accustomed to muted Swedish grays and whites, she was dazzled by the vibrant hues—whole rooms painted azure or crimson or lemon yellow—as if every color in nature had come inside to escape the interminable, dark Russian winter. Back in Sweden, Stenbeck scoured the antiques shops for Russian furniture, found all sorts of pieces that had made their way across the Baltic over the years, and had them shipped to America.

In her Manhattan pied-à-terre, Stenbeck has created her own version of Czarist splendor. As the door opens on a serene world of lush velvet portieres and dimly lit oil paintings, the hustle and bustle of the 21st century seems to fall away. A Russian daybed ornamented with a pair of gilded sphinxes strikes an imperial note in the foyer, but any sense of solemnity is swept aside as soon as you notice the whimsically beaded and bejeweled chandelier, and the harlequin-pointed skirt on the sofa.

In the foyer of Merrill Stenbeck's New York apartment, two fluted French columns flank a 19th-century Russian daybed, made of pine and faux-painted to resemble mahogany. The largest pillow is covered with an amethyst silk damask from Watts of Westminster. A pair of 18th-century Swedish sconces cast a glow on the painting of Pavlovsk Palace.



This view: The 19th-century French beaded chandelier in the library is as colorful as the potpourri of pillows on the sofa, skirted with a striped silk by Travers. Angular brass fixtures from Ann-Morris Antiques. Right: An 18th-century Swedish clock hangs above a French cachepot brimming with peonies. Below, right: Hamill Stenbeck at home.















This view: The dining table is set with English Regency etched glass and Louis Philippe porcelain. The blue fruit-shaped objects are Venetian glass; the purple and red pieces are by Martha's Vineyard Glassworks. Left: Who could resist these colors? Below left: a painted canvas overdoor is framed and hung above a Gustavian settee, just off the kitchen.





"My friend David Roos, a former set designer, came up with the idea for that fanciful skirt, and other wonderful flourishes, like the valances, which he made from old cut-up carpets," Stenbeck says. "He always takes whatever I have in mind one step further, which is why working with him is so much fun."

Together, they turned paisley shawls into pillows, and piled pattern on pattern until the apartment acquired the layered look that usually comes only after generations of family life. "I think a house should be a work in progress," says Stenbeck. "You shouldn't try to finish everything in a room all at once. It won't look natural." She plans to put new fabric on the backs of those frayed slipper chairs but hasn't gotten around to it yet, and the nearby armchairs are still covered in plain muslin. Half the charm of her style lies in its imperfections and its wit—the lemon silk taffeta curtains are tied back with festive red velvet ribbons; bridal lace borders the bedroom lampshades.

Guests can sink into a seraglio's worth of cushions in the library, with its ruby-red and turquoise walls, or linger for hours on the sapphire-blue corner sofa in the living room. This is an introverted interior that invites long conversations. In the firelight, the jewel tones glow with a warmth and a richness that can overwhelm the grayest day. "This is how I want to live," [illegible] "bathed in color." ●

Above: Stenbeck loves to sleep surrounded by pattern, so she glued a rose-strewn Clarence House fabric on her bedroom walls and hung Danish floral still-lifes. The bed is 19th-century French; the bronze lamp on the far right is topped with a red-silk pleated shade from Valley House Antiques. Right: Yellow-striped wallpaper from Clarence House brings the sun into the living room. Each piece, from the Italian corner sofa to the Danish double-swan desk chair, has a compelling character. For more details, see Resources.



VINTAGE



After decades of sanctions and political strife, vintners in the Cape Town region are finally taking their rightful place among the great winemakers of the world

SOUTH AFRICA

Writer [illegible] Producer: Roslyn Sulcas Photographer: Jac de Villiers



This page: A farmworker gently harvests the fruit of the vines in South Africa's Thandi vineyards. Opposite: The view from winemaker Charles Back's house on his Fairview estate spans the Paarl valley and looks across to the Simonsberg Mountains.





This page, clockwise from above left: Charles Back outside his 1722 farmhouse on Fairview estate. Goats promenade on their own tower at the entrance to Fairview. The 1776 manor house at Meerlust is a perfect example of Cape Dutch architecture. Opposite: Grapes arrive from the vineyards for pressing in the Meerlust cellars, which date to 1776.

RDERED BY TWO oceans and encircled by soaring, flinty untains, the steep-sided verdant valleys of the Western Cape nelands in South Africa are undoubtedly among the most utiful landscapes in the world. Arrow-straight rows of emer- vines extend in endless lines around gracious whitewashed tch homes, many converted into stylish hostelries. Less than hour's drive from Cape Town, the roughly circular terrain losed by the towns of Paarl, Franschoek, Somerset West, and llenbosch provide perfect touring country and some of the ion's best restaurants.

Grapes have been cultivated here since 1654, when the first tch colonists replanted the wild fruit they found growing on s southwestern tip of the African continent. Summers are e-skied and dry, winters cool and wet; a perfect climate for nemaking. But until the demise of international trade sanc- ns against apartheid in the early 1990s, South Africa's wine lustry, hampered by internal bureau- tic constraints and a lack of exposure to v industry techniques, remained mostly known in the U.S. As new-world wines m Australia, Chile, and California made ir way onto fashionable tables around globe, even South Africa's better wines nained in the shadows while most of its pes went into anonymous bulk blends d cheap brandy.



Today, a decade after the democratic ction of Nelson Mandela, South Africa's t black president, the country's wine lustry has never been better. "Explo- n seems too tame a word for the sort expansion we have witnessed," wrote ilip van Zyl in the 2003 introduction to country's annual wine bible, *John Plat- South African Wines.* (In that year, the de introduced 44 new wineries and 512 v wines; the 2004 edition adds another new wineries and 361 wines.)

This dramatic increase in quantity is paralleled by a match- focus on quality. A high proportion of winemakers have laced their vines, introduced new cultivars, limited their lds to improve taste, and modernized their cellars. In 2003, uth Africa won a host of gold medals at the International ne and Spirit Competition. "The difference over the last years is remarkable," says Andre Shearer, who runs Cape ssics, which represents about a quarter of the South African he found in the U.S. "When we started our business in 1991, nericans were very uninterested. There has been a dramatic nge in perception."

One of the architects of that change is Charles Back, the ner of Fairview Estate, where wine was first made in 1699. e winemaker's cheekily named Goats do Roam—a play on French Côtes du Rhône—has blazed a trail for South Afri- wine in the U.S., selling 80, 000 cases annually. (Goats really roam at Fairview, which also makes some of South Africa's finest cheeses.) Back, who represents the third generation of his family to make wine at Fairview, is a likeable combination of shrewd businessman and reckless entrepreneur, with a new idea constantly up his sleeve. His latest notion is opening a gourmet cheese and wine restaurant on the estate.

Even before apartheid ended, Back was traveling to California and South America, absorbing new ideas and styles. When sanctions were lifted, he was ready for the world market, with wines that blend a new-world fruitiness with old-world sophistication—and a touch of humor (the Goats do Roam range includes Goat Rôtie, a play on Côte Rôtie). "Wine producers often take themselves too seriously," he says. "Some self-parody obviously strikes a note with buyers."

Back also produces a dazzling range of serious wines in his Fairview and Red Seal ranges, and owns the much-praised Spice Route Wine Company in Malmesbury, north of Cape Town. For the past few years, he has been concentrating on single-vineyard wines. "South Africa has the ability to make wonderful, iconic wines as well as well-made entry level wines," he asserts while drinking a beer ("sometimes I prefer it") in the courtyard of his newly restored 18th-century farmhouse. "Our techniques here are as good as anywhere in the world, and we are finally learning to put the right varieties on the right terrain."

The particularities of variety and terrain have always been a primary concern at Meerlust, one of the Cape's oldest and perhaps most beautiful estates, where wine has been made since 1756. Owner Hannes Myburgh is the eighth generation of his family to produce the elegant, finely structured wines that allowed Meerlust to maintain an international reputation even throughout the apartheid era. Myburgh, who presides over the impossibly picturesque family home and its 1,000 acres of vines, studied winemaking in Germany and France, but Meerlust's style has been chiefly determined by the tastes of Italian-born cellar master Giorgio dalla Cia, who has no compunction about his allegiance to the great French wines. (His Italian side emerges in the boutique grappa production he introduced at Meerlust in 1996, now run by his son George.)

The charismatic Dalla Cia retires this year, leaving the field to assistant cellar master Chris Williams. "We are very classical in our approach," says Williams. "We believe that great wine is made in the vineyards and we try to express the nuances of each vintage."

Graham Beck Wines is a far larger and less personal enterprise than Meerlust, with two cellars (in Franschoek and Robertson) turning out an impressive range of wines, from top-drawer single estate bottles and *méthode champenoise* sparkling wines to affordable reds and whites with friendly names like Railroad Red and Waterside White. Nonetheless, winemaker



Charles Hopkins at the state-of-the-art new cellar in Franschoek is every bit as passionate as Williams about quality. Unlike many other South African winemakers, he also believes in pinotage, a cross of cinsaut and pinot noir grapes that is particular to the country. "People underestimate its potential; here we have something with a unique South African flavor."

Despite the change of government in 1994, most of South Africa's wine industry is still white-owned and run. "There's a real need for education about winemaking in non-white communities," says Welmoed winery's Carmen Stevens, one of the country's few black female winemakers. Aware of this disparity, many estate owners are involved in empowerment projects that bring farmworkers into a winemaking partnership.

One of the most successful of these is Thandi Wines in the Elgin valley, a district until recently more famous for its fruit farms and indigenous plant life than vines. Thandi was created from a forestry station that was due to be closed down by the state, and land donated by Dr. Paul [illegible], a neurosurgeon who owns the area's most prominent

Above: Hannes Myburgh, the eighth-generation owner of Meerlust, in his office. Opposite, clockwise from top left: Meerlust's George dalla Cia checks a detail in the grappa distillery, housed in a 17th-century barn. Meerlust's prestigious wines, lined up for tasting. Giorgio dalla Cia in the tasting cellar, which is lined with framed awards and posters of wine events from around the world.


MEERLUST
1999
Chardonnay
MEERLUST
1999
SANDEMAN
SHERRY
Vinhos



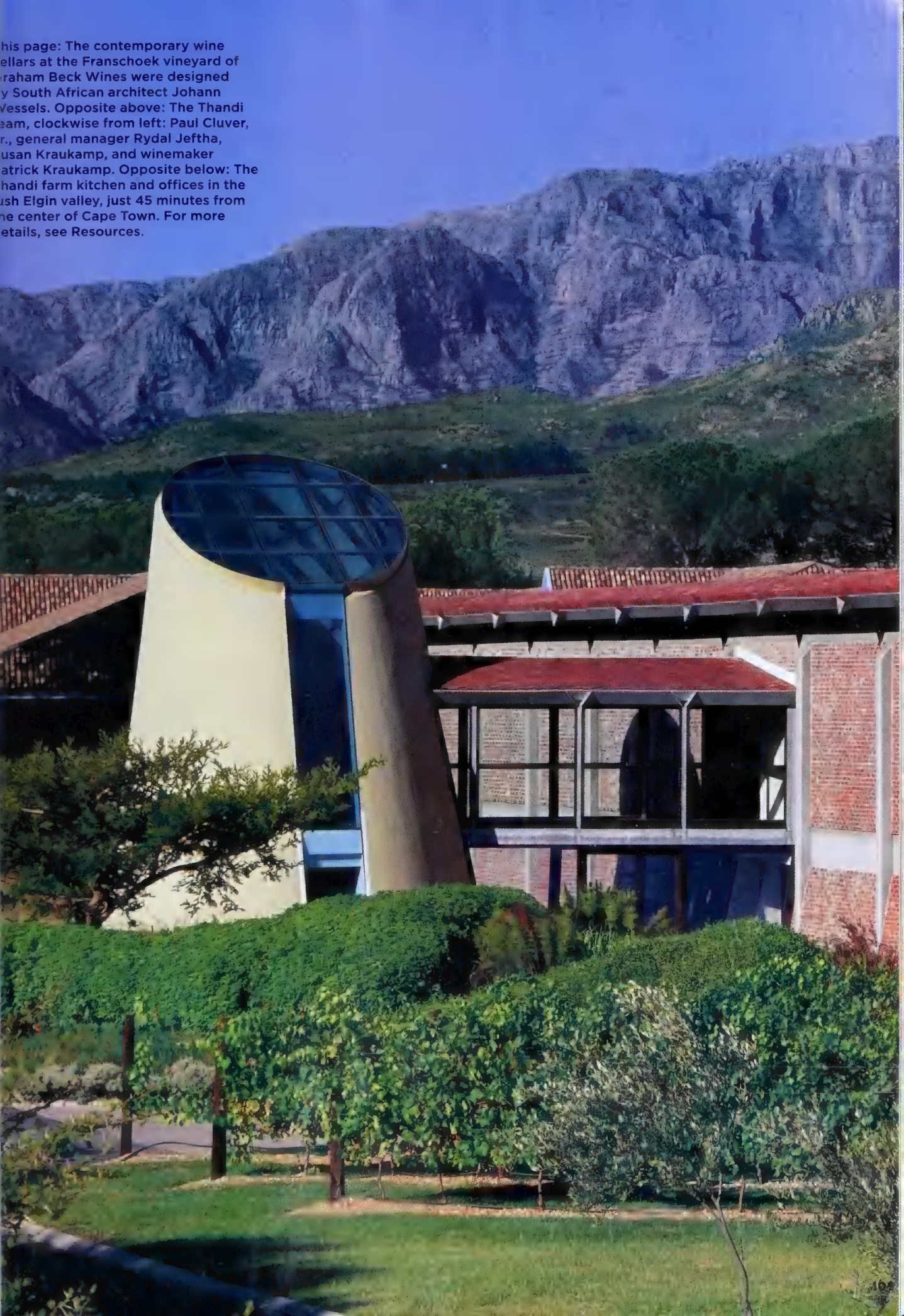






vineyard. In 1996 the forestry workers became joint shareholders in the first profit-sharing farming venture in South Africa, and in 1998, Patrick Kraukamp, a former forklift driver who had begun his training in the Cluver cellars, began making wine from existing vineyards on the property.

Today, Thandi's Pinot Noir is ranked among South Africa's top reds, and its wine—including a Chardonnay and a Cabernet Sauvignon—is sold all over the world. Kraukamp's wife, Susan, runs Thandi's inviting farmhouse kitchen, which serves meals cooked by the farmworkers' wives, and sells crafts from the village. "Thandi is all about partnership," says Paul Cluver, the son of Dr. Cluver, who works closely with the Kraukamps and their team. "It's about contributing to a better South Africa." ●



his page: The contemporary wine ellars at the Franschoek vineyard of raham Beck Wines were designed y South African architect Johann Vessels. Opposite above: The Thandi eam, clockwise from left: Paul Cluver, r., general manager Rydal Jeftha, usan Kraukamp, and winemaker atrick Kraukamp. Opposite below: The handi farm kitchen and offices in the ush Elgin valley, just 45 minutes from ne center of Cape Town. For more etails, see Resources.

DESIGN JUSTICE

Benjamin Noriega-Ortiz creates a New York loft full of color and whimsy for an adventurous young pair of legal eagles



Writer: Ted Loos

Photographer: Peter Murdock

Producer: Doretta Sperduto



n the living room, color, light, and bold hapes are surprisingly in sync. Except or the walnut Art Deco table (which ghts up) and the Thai Buddha, the rniture is new. Benjamin Noriega-rtiz designed the chenille chaise in he background—and colored it to natch the couple's bull mastiff, Sophie in foreground).

WHEN JACKSON BROWNE wrote his 1980s satirical ode "Lawyers in Love," he poked fun at a world where designer jeans were de rigueur. Luckily, he never mentioned interior designers.

It would be hard to blame Peter Bull and Jeanne Curtis—two married lawyers who live in New York's TriBeCa neighborhood—for engaging Benjamin Noriega-Ortiz.

The hard-nosed negotiators (both litigators) admit that they could barely tell a club chair from a chaise when they bought their 2,500-square-foot loft, a major step up from their last apartment in the neighborhood.

But they *had* seen a magazine spread of Noriega-Ortiz's super-cool (and decidedly unlawyerish) interior for musician Lenny Kravitz. They liked it, then they met the man behind the look. "He's a dreamer," says Curtis of the designer's beguiling flights of fancy. "But it's not just that he understands design. He understands people. He was very quick to get a feel for us, and there's no pretension with him."

Noriega-Ortiz and his associate, Marla Pasareno, knew their new clients could be pushed a little toward a daring design strategy. "They're not typical lawyers," he says. "They're more fun." He identified one area of exploration above all: "They wanted color and whimsy."

But what colors? For that, Noriega-Ortiz simply opened his eyes. "He said, 'Every time we met with you, you were wearing browns and earthy colors,'" recalls Bull. "So even though he has pulled off more of a stark look, the rooms are still really warm."

Not that they immediately jumped at the bold pumpkin shade Noriega-Ortiz suggested for their living room. "They had to think about it, because it was such an intense color for a room," says Noriega-Ortiz. I said, 'It's all paint. If you don't like it, you just repaint it.'" (The clients drew the line, however, at a purple ceiling.)

They also embraced the decorator's dramatic furniture choices. As always, he didn't concern himself with pedigreed pieces. "I didn't really care where the furniture came from," he says. "It's always a mix. The most important thing in our projects is what you feel when you walk into the room."

For the living room he chose a 1920s Art Deco walnut table by Eric Bagge the cli-



"He's a dreamer," says Jeanne Curtis of Benjam
Noriega-Ortiz's beguiling flights of fancy. "But it's not ju
tha derstands design. He understands peopl

ents had found—there's a lamp in the center—and that helped determine his choices for the surroundings. "I think it's easier to design when you start with things the client already owns," says Noriega-Ortiz.

Surrounding the table he placed Napoleon lounge chairs by designer Nancy Corzine, and nearby went another Corzine piece, this one a dramatically swooping chaise. A squared-off Christian Liaigre–designed sofa, covered in Ultraleather, a chic-looking form of vinyl, rounds out the center of the room.

But the emotional center is provided by a Thai Buddha, which Noriega-Ortiz felt gave the room some soul. Beneath it is a small chaise in a mottled brown chenille that he designed; the color references the couple's ever-present bull mastiff, Sophie, which also explains the choice of easy-care Ultraleather for the sofa.

Light comes from a group of striking sculptures that Noriega-Ortiz designed—it's artwork that acts as a lamp. A sheer fabric dotted with sequins hangs from the ceiling, illuminated by a powerful halogen light underneath, which stands on the floor. The sequins sparkle like stars and sway in the breeze, as if under their own power, giving Bull and Curtis an instant conversation piece for their frequent dinner parties and family gatherings.

The two bedrooms Noriega-Ortiz and Pas-



Above: The rust color of the master bedroom's walls was dictated by the couple's linens. Noriega-Ortiz and his colleague Marla Pasareno used large mirrors to open up a dark room and to enhance the visual flow. The "light box" night table is a Noriega-Ortiz creation, and the chenille chaise is from Donghia. The table supported by steel rods is an Isamu Noguchi design from the 1950s. Right: A view past the couple's closets, which are fronted with fabric instead of doors, toward the master bathroom.

A blue bedroom doesn't pop without white accents. Fe
designers would think to retrofit a Crate & Barrel lamp with
feathered shade—and that's why Noriega-Ortiz stands ou



areno designed is a good example of how strong color and eclecticism can look coherent, not random. For the master bedroom, the designers took a cue from the rust-colored linens the couple owned, putting the same tone on the walls. Then Noriega-Ortiz put up fabric, not doors, over their closets—when combined with many large mirrors, it gives the apartment a rich, seamless visual flow. "I really hate swinging doors," he says. "And when you use fabric to cover closet space, the closet smells nicer because it ventilates. Fabric also helps with noise."

The designer thought the couple's charming armchairs, reproductions of antiques, would look better scattered around tment than they would surrounding a table. So he put a in the bedroom, along with a new rust-colored -an Isamu Noguchi 1950s design.

ar ing—but a guest bedroom of deep blue? That's what Noriega-Ortiz gave his clients. "V painted it this French blue because it made the bed look goo he says. "Then I thought, 'Why don't we do everything, t entire room in blue?'"

For contrast, there are the theatrical white feathers attach to a Crate & Barrel lamp that Noriega-Ortiz retrofitted. "Tha something I get from fashion," he says. "I've been doing th for years. It just adds more whimsy to the project." He also p a white acrylic top on an old table the couple owned, whi stands under the parabolic arc of Achille Castiglioni's famo Arco floor lamp from 1962.

"That room is definitely bolder than anything in the apa ment," says Curtis. "But guests love it. Even my parents, who 77, find it very relaxing in there."

For lawyers in love, that's a very sweet verdict indeed. ■



Opposite: In addition to French blue walls and a wing chair that was reupholstered to match, Noriega-Ortiz added a new white acrylic top to an old table owned by the clients, and paired it with a classic Mies van der Rohe chair in white leather.







This view: Noriega-Or
complemented the clients' Ke
Skeel dining room table a
farmhouse chairs with Ma
Bellini's Cab chairs at each e
Above, left: Vintage glass fr
the 1960s in the home offi
Above, right: A family heirlo
rocking chair was reupholster
to match the room's green ton
and a daybed was installed
classic Constantin Brancusi–st
ceramic stool rounds things o
For more details, see Resourc

A CLOSER LOOK

Benjamin Noriega-Ortiz's eclectic furniture selections for Peter Bull and Jeanne Curtis's New York apartment range from his own designs to a chair by the legendary Mies van der Rohe



ENJAMIN
ORIEGA-ORTIZ

as been listed as one of *House utiful*'s top American decorators the past eight consecutive years.

olds two master's degrees in hitecture, one from Columbia versity and another from the versity of Puerto Rico.

egan his career with renowned w York-based interior designer n Saladino, where he rked for nine years.

pened his own ign business in 1992.

as residential clients uding author Laura uivel, media mogul hael Fuchs, and recording st Lenny Kravitz.

sts commercial clients uding the restaurant at Museum of Art in San Juan, wroom displays for Kohler in sconsin, and the lobby and wine ar of 30 Crosby Street lofts, a New k condominium project.

as been published in leading ional and international design gazines.

as made numerous television pearances.



TABLE MANNERS In the master bedroom, this 1950s Isamu Noguchi table from Knoll is complemented by a rust-colored chenille chaise and a reproduction antique armchair.



PLEASING PALETTE Rich colors from Benjamin Moore like (clockwise from left) Soft Pumpkin, Blue Lapis, Fire Dance, and Guilford Green bring warmth and energy to the loft.

CLEAN LINES The designer chose a Mies van der Rohe chair (shown here in black), which he upholstered in white leather to accent a guest bedroom with walls painted a vivid French blue.



REST EASY This swooping chaise by Nancy Corzine is covered in fabric by Knoll and takes center stage in a living room ensemble that includes a sleek, leather-covered couch by Christian Liaigre.



CHATEAU ELEGANCE

Designer Jean-Louis Deniot gives a neglected French country house a spectacular update



Left: The early-19th-century stone château stands in a seven-acre park through which a small river runs. Opposite: Pierre Frey's zebra cotton covers a Louis Philippe chair in the master bedroom, which is lined with a striped wallpaper from Farrow & Ball.

Writer: Jean Bond Rafferty Photographer: Tim Street-Porter
Producer: Miguel Flores-Vianna



The oval living room divided by complex moldings is painted in three colors inspired by the landscape. The curtains are made of Rubelli silk; Lelievre mohair velvess cover the Louis XIV giltwood sofa and Napoleon III armchairs.



A FEW YEARS AGO, Wi[illegible] Holloway was winding up a real estate deal in the French countryside when a château listing on the agent's board caught his eye. "We went to take a look and I immediately fell in love with it," the California-born, European-raised American recalls.

At the edge of a village near Chantilly, a 25-minute train trip north of Paris, the stately stone house with its steep mansard roof and tower dates from 1821. A century or so later, two wings were added to raise the interior square footage to 9,500. A narrow river ripples through the seven-acre property, reflecting the château in its limpid waters. For Holloway, who had left a large abode in San Francisco for a small Paris apartment, the spaciousness outdoors and indoors was bewitching—exactly the weekend retreat he and his adorable black-and-tan Rottweiler Zuzu (whose gentleness belies her breed's reputation) were looking for.

All was not pastoral paradise, however. The grounds were littered with trees that had fallen in the great storms of December 1999, and the interior was equally daunting. The previous owners, descendants of a family who had lived there for generations, had closed down most of the house, letting it deteriorate while they lived in just one wing. And when it came to plumbing—"Only one bathroom in the whole place!"—Holloway suffered complete culture shock.

Holloway had particularly admired a friend's apartment and hired its designer, French interior architect Jean-Louis Deniot, who has since opened a second

"We created an atmosphere and identity with themes — Italian, Swedish, and Chinese bedrooms, for example"



office in New York from which he has designed a Trump Tower apartment and a Carlyle Hotel lobby. The brief: make it "country, fun, and comfortable—not haute château." As Holloway explains, "The last thing I wanted was a stuffy house. I wanted to be able to entertain easily. Since I moved to Paris four years ago, I've met fantastically interesting people. It's been one of the joys of living here."

Another priority was Zuzu and [illegible] Rottweiler playmate, Lucas, bou[illegible] from the local baker the day that Holloway moved in: "They come with me on weekends, so the house had to be dog-friendly."

As for possessions, Holloway arrived with virtually empty arms: all he had was a shabby sofa, a few American mattresses, a computer, and a coffee machine. He also brought a set of scenic plates originally made for a barge on the Nile, each one bearing a different hand-painted river-scape. This birthday gift from his American business partner, Michael Bruno, w[illegible] a first purchase from their new joint ve[illegible] ture—an Internet decorative arts sour[illegible] (*www.1stdibs.com*)—which proved inval[illegible] able in furnishing the 18-room house.

When it came to the decoration, Ho[illegible] loway gave Deniot carte blanche. Roor[illegible] benefited from 12-foot-high ceilings a[illegible] tall, graceful windows, "but there we[illegible] no special architectural elements th[illegible] distinguished the rooms," says the arch[illegible] tect. "So we created an atmosphere a[illegible]









s page, clockwise from top left: One guest bedroom is lined with Pierre Frey toile du Jouy. The Italian bedroom has a luscious belli silk and Pierre Frey cashmere canopy in Florentine colors. Paris and New York–based interior architect Jean-Louis Deniot. A poleon III desk and old piano stool furnish the entry hall. Opposite: Hot-pink-and-apple-green silk chair seats and a red Chinese quer 1940s coffee table brighten the living room.





A former bedroom became the master bath, the original white marble mantel inspiring a floor to match. Like the curtains of Metaphores taffeta with Mokuba ribbon appliqué, the iron tub from Jacob Delafon bears a decorative stripe. Red cashmere covers the antique silver gilt chairs.



This view: Burgundy walls incorporate a fireplace that might otherwise have been intrusive, and curtains match. Opposite, left: This light and airy kitchen was the original dining room and remains a place for meals at a stone-topped table that doubles as a work surface. Bar chairs are from Pottery Barn. Opposite, right: In the butler's pantry, cupboards conceal cooking equipment. The clock and cast-iron lamps are from Flammant; neo-Grec urns are from Casa Lopez. For more details, see Resources.

entity with themes—the Italian, Swedish, and Chinese edrooms, for example."

Living room windows open to sweeping views of the rounds, suggesting to Deniot a background of natural colrs. He mixed brown, gray, and green to get three shades verdigris that work together to create the subtly pleasing alls, adding a cornice underlined by brown stripes "to reinrce the oval lines of the room." Deniot imagined "classical nes, but a modern treatment." Thus a pair of Napoleon III rmchairs are upholstered in sunny pistachio mohair velvet nd a set of Napoleon III giltwood ballroom chairs are covred in hot-pink-and-apple-green silk.

Holloway and his guests dine by candlelight at a stunning 940s Jansen table of white-painted wood with a chocolate rown lacquered top. This striking piece, like most of the disnctive antique furnishings, came from the Paris flea market y way of *1stdibs.com*. "Doing the house, I became one of the ggest clients of the website," says Holloway.

Deniot was determined to introduce modern conveniences the old country house. He provided ultra-contemporary omforts in the kitchen and bathrooms (definitely plural now—nine, counting powder rooms). He installed dimmers on the electric lights, and now switches by the bed turn out all the room lights for guests—very un-French.

In the former dining room, transformed into an airy kitchen, the high table provides extra work space opposite the stove-and-sink counter. Guests breakfast here or gather for small lunches or dinners. Storage space abounds. In the butler's pantry area, an island conceals a second dishwasher, and a false wall hides more cupboards. "You will not find one square inch of wasted space in this house," Holloway marvels. Deniot even slipped closets into the tiniest crannies in the bedrooms.

The renovation was accomplished in three rounds. Workmen tackled one floor at a time, with three-month breaks so the owner could weekend "without coming to a construction site," Deniot says. Holloway has now leapt into the country life, taking up riding and stabling two horses and a pony in the newly electrified barn. On weekends, visitors stream up from Paris, often accompanied by their canine companions. One recent weekend, when seven dogs were present, one of the bemused human guests was heard to say, "It's not a house, it's a kennel." ●

Holloway has now leapt into the country life, taking up riding and stabling two horses and a pony





Liquid Gold

A chunk of country bread is drizzled with Galiga & Vetric olive oil from Tuscany. In the background is Olivia, a hand-painted wallpaper from Studi

Oliviers & Co. celebrates its new harvest of olive oils from around the world in recipes that highlight their distinctive flavors



Producer: Mary-Ellen Weinrib

Photographer: Tina Rupp



A selection of olive oils from France, Italy, Greece, Uruguay, and Spain arranged on a slab of Triple Tresse Tunisian limestone from Artistic Tile.



FRENCH [illegible] OLIVE OIL
The Clark [illegible]



ARTICHOKE SALAD
Components include marinated artichokes, fava bean and a mixture of baby lettuces.

STEAMED ASPARAGUS
Serve with an olive oil vinaigrette.



TUNA MARINATED IN OLIVE OIL



TORTAS DE SEVILLA



RED SNAPPER
Dressed and ready for oven roasting.



MARINATED FETA



OIL-CURED OLIVES
In antique Provençal pot from
Le Fanion.



Recipes

Recipes feature regional oils with distinctive flavor notes that pair well with their respective ingredients and are available from Oliviers & Co. For more details, see Resources.

ARTICHOKE AND FAVA BEAN SALAD TOSSED WITH LOS RANCHOS OLIVE OIL FROM URUGUAY

Serve with 2002 Turning Leaf California Chardonnay.

For artichokes:

- 1 quart water
- 2 fresh lemons, juiced, halves reserved
- 24 baby artichokes, trimmed and halved
- 4 cloves garlic finely chopped
- ½ cup Los Ranchos olive oil
- Salt and freshly ground black pepper

For fava beans:

- 1 quart water
- 2 pounds fresh fava beans, shelled

For salad:

- ½ pound baby lettuces, rinsed and prepared for tossing

Prepare artichokes: In a large saucepan combine water, lemon juice and halves and bring to a boil. Add artichokes and bring back to the boil. Boil until tender, about 15 minutes. Drain in colander for 30 minutes.

Toss artichokes, garlic, oil, salt, and pepper in a bowl. Cover with plastic wrap and marinate several hours or overnight.

Prepare fava beans: In a large saucepan bring water to a boil. Add fava beans and blanch 1 minute. Drain.

Assemble salad: Toss fava beans, artichoke mixture, and baby lettuce together in a bowl. Serves 6.

TORTAS DE SEVILLA BAKED WITH ALVAREZ OLIVE OIL FROM SPAIN

Recipe adapted from Pascal Rigo, chef at La Table O&Co., New York City. Serve with a 1999 Mumm Napa DVX Rosé.

- 1 sheet Dufour's frozen puff pastry, thawed
- 4 tablespoons sugar
- 1 tablespoons anise seeds
- Alvarez olive oil

Prepare pastry according to package directions. Roll into 8-by-14-inch rectangle. Sprinkle with 2 tablespoons sugar and anise seeds. Fold dough over so sugar and anise seeds are sandwiched in the middle. Roll dough into an 8-by-12-inch rectangle. Prick with a fork. Refrigerate until cold.

Remove pastry from refrigerator. Cut dough into about 8 squares. Sprinkle with remaining sugar and drizzle olive oil on top.

Place squares on a parchment-lined baking sheet. Bake in a preheated 375°F oven for 15 minutes, or until crisp and golden. Cool. Makes about 8 tortas.

ROASTED RED SNAPPER WITH CHÂTEAU VIRANT OLIVE OIL FROM FRANCE

- 1 small whole red snapper, cleaned and scaled
- 1 lemon, thickly sliced
- 2 fresh thyme sprigs
- 1 bay leaf
- Sea salt and freshly ground black pepper
- 3 tablespoons Château Virant olive oil

Lay fish on a cutting board. Make 2 deep diagonal cuts across the thickest part of the fish. Repeat on opposite side.

In a bowl mix together lemon slices, thyme sprigs, bay leaf, salt, pepper, and oil.

Place half the lemon slices in bottom of an oval baking dish and place fish on top. Top with remaining oil mixture.

Roast in a 425°F oven until flesh is opaque, about 10 minutes. Serves 1.

FETA CHEESE MARINATED IN RAFTELI OLIVE OIL FROM GREECE

Combine with tomatoes and cucumbers for a Greek salad, or serve with pita wedges as an appetizer.

- 1 pound Greek or French Feta, drained
- 2 tablespoons chopped fresh oregano
- 1 teaspoon black peppercorns
- Rafteli olive oil
- Fresh herb sprigs

Cut feta into 1-inch-thick pieces and place in a flat serving dish. Add oregano and peppercorns and cover with olive oil. Seal with plastic wrap and refrigerate up to 1 week. Serve at room temperature. Garnish with fresh herbs.

TUNA FILLET MARINATED IN OLIS OLIVE OIL FROM SICILY

Use in salads and sandwiches or serve cold with grilled vegetables as a light lunch. Serve with a 2003 Sauvignon Blanc from Craggy Range Winery in New Zealand.

- 1 pound skinless tuna fillet
- Salt and pepper to taste
- Olis olive oil
- 1 sprig each thyme, rosemary, and savory, plus extra for garnish
- 2 stalks fennel
- Salt and pepper to taste
- 1 Fresh bay leaf

Salt and pepper tuna and set aside.

Place 1 tablespoon oil in a hot sauté pan. Add tuna and sear on both sides.

Place 1 quart water, herb sprigs, and fennel in a pot and bring to a boil. Add tuna and remove pan from heat. Cover. Set aside until cool.

Drain tuna and pat dry. Place in a dish and add fresh pepper, bay leaf, and extra herb sprigs. Cover with olive oil. Refrigerate overnight. Serve chilled.

ASPARAGUS WITH VINAIGRETTE MADE WITH ALVAREZ OLIVE OIL FROM SPAIN

- 1 shallot, minced
- Salt and freshly ground black pepper to taste
- 1 teaspoon Dijon mustard
- 2 tablespoons red wine vinegar
- ⅓ cup Alvarez olive oil
- 1½ pounds lightly blanched asparagus

In a bowl combine shallot, salt, pepper and mustard. Add vinegar and whisk together. Whisking constantly, add oil.

Place asparagus in a dish and top with vinaigrette. ●

Speaking of cross-dressing...ever use my all-natural salad dressing as a marinade?

Paul Newman

Shockingly, the whole idea of using my salad dressing for something other than salad is not as unnatural as it seems. I use virgin olive oil and herbs and spices so fresh you'll be tempted to slap them. But don't. Instead, turn a humble chicken breast into "poulet," dress up a London broil, and give the slightest shrimp a superiority complex. So next time you're having doubts about dinner, just cross-dress.

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Resources

All prices shown are approximate suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

54 CROWN JEWELS

Fabric sources: Manuel Canovas through Cowtan & Tout (T); 800-235-7871. The Silk Trading Company (R,T); 800-679-7455. Jane Churchill through Cowtan & Tout, see above. Designers Guild through Osborne & Little (T); 212-751-3333. **Table lamp**—Dove Cote (R,T); 203-222-7500. **Chairs,** acrylic modern—Nancy Corzine (T); 212-223-8340. **Table,** acrylic, Sanford Cigarette—Nancy Corzine, see above.

60 HOW TO...DECORATE WITH COLOR

Designer: **Celerie Kemble**—Kemble Interiors; 561-659-5556.

62 OUT OF THE BLUE

Designer: **Scott Sanders;** 212-343-8298. *Web site:* scottsandersllc.com. *Living room:* **Wall paint,** Paradise Lost—Pratt & Lambert (R); 800-289-7728. **Rug,** white fur—Patterson Flynn & Martin (T); 212-688-7700. **Loveseat,** Sueded Blueridge—Ralph Lauren (M); 888-475-7674. **Blue & white garden stools**—English Country Antiques (R,T); 631-537-0606. **Roman shade fabric,** Morgan Stripe in Blue—Ralph Lauren, see above. **Antique chandelier**—ABC Carpet & Home (R,T); 212-473-3000. **Etchings by Sean Mellyn**—Michael Steinberg Gallery; 212-924-5770. **Pillow fabric** (on sofa), Atelier Toile in Black—Ralph Lauren, see above. *Entry hall:* **Chair,** Wilton Hall Chair in Black Motorcycle Leather—Ralph Lauren, see above. *Bedroom:* **Wall paint,** Daydream—Pratt & Lambert, see above. **Black Chinoisere table**—Vaughan (T); 212-319-7070. **White lamp shades**—Oriental Lamp Shade (R); 212-832-8190. **Photos over bed,** by John Dugdale; 212-691-5264. **Bedskirt,** Glazed Linen in Blue—Ralph Lauren, see above. **Sheets,** Shirting Striped Sateen—Ralph Lauren, see above. **Navy wool blanket**—Bed, Bath & Beyond (R); 212-255-3550. **Red plaid pillow**—Ralph Lauren, see above. **Blue Nixon pillow**—Jonathan Adler (R); 212-941-8950. **Pillow and sham fabric,** Medford Stripe—Ralph Lauren, see above.

64 WATER WORLD

Bath, RiverBath Whirlpool—Kohler (R); 800-456-4537. **Tile around bath,** Pebble Mosaics in Ice—Ann Sacks (M); 800-278-8453. **Remote-controlled window shades**—Hunter Douglas (R); 800-437-4233. **Towels,** Camel, Faun, Sage, & Fern—Calvin Klein Home Collection (R); 877-256-7373. **Wall paint,** Bone White, Cormorant, Golden Pond,—Glidden (M); 800-454-3336. **Lighting**—BBC Lighting (R,M); 800-533-0406. **Sink,** Vessels Timpani; **Faucet,** Purist; **Shower head,** Fairfax—Kohler, see above. **Tiles,** Puzzle in Mist, Selvaggio in Grigio. Puzzle in Concrete, Melagrano in Ochre, Red and Pink—Ann Sacks, see above. **Under counter, mirror,** Tellieur Collection; **Faucet**—Stillness Laminar—Kohler, see above.

70 COLOR CODED

H Groome (R): 631-204-0491

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78 SWISS SENSATION

Palace Luzern; 4011-41-414-161-616. *Web site:* palace-luzern.com.

82 PAINTING OVER MIAMI

Pages 82 to 87: Designer: **Doug Meyer;** 305-757-7590. *All rugs:* **Gene Meyer** for M & M Design International (T,M); 516-876-8989. *Web site:* mandmgallery.com. *Office:* **Plexiglas screen** (C). *Living room:* **Floral chair fabric**—Lee Jofa (T); 212-688-0444. *TV room:* **Sofa fabric**—Osborne & Little (T); 212-751-3333. **Bamboo chairs fabric**—Clarence House (T); 800-803-2850. **1970s coffee table**—Artistic Antiques (R,T); 305-751-5222. *Gallery:* **Cabinet** (C). *Lanai:* **Curtis Jere wall sculpture**—Artistic Antiques, see above.

88 MATERIAL GIRL

Pages 88 to 93: Designer: **Barbara Barry;** 310-276-9977. *All fabrics:* **Barbara Barry for Kravet** (T); 800-645-9068. *Sun room:* **Settee fabric,** Midcentury in Aegean. **Hassock fabric,** Nubby Line in Flax. **Skirt fabric,** Chic Check in Jet. *Wardrobe:* **Skirt fabric,** Chic Check in Jet. **Trim on small dress form,** Signature Oval Tape in Copper. **Trim on separate spool,** Bijou Bauble in Copper. **Fabrics on table from top;** Supple in Copper, Softweave in Rust, Basic in Java, Chic Check in Jet. *Dining area:* **Table skirt fabric,** Pirouette in Celery. **Chair fabric,** Shimmering in Pear. **Ottoman,** La Jolla—Kravet, see above. **Ottoman fabric,** Impression in Oyster. **Printed curtain fabric,** Printemps in Celery. **Dinnerware,** Illusion in Endive, by designer—Haviland (R,M); www.haviland-limoges.com. **Presidio Oval Sconce** by designer—Boyd Lighting (T,M); 415-778-4300. *Desktop:* **Chair fabric,** Crosshatch in Spa. **Drapery fabric,** Linensheer in Spa. **Fabric on table from top:** Fine Line in Delft, Velvetina in Spa, Signature in Seamist, Pirouette in Seamist. *Page 91:* **Fal** Eternity in Salt. **Trim from top;** Boa Brush Fring Celery, Boa Brush Fringe in Truffle, Signature C Tape in Charcoal, Signature Oval Tape in Salt. *I* 92: **Chair fabric,** Chic Check in Flax. **Back pil fabric,** Open Check in Lagoon with Petite Pipin Stone. **Front pillow fabric,** Sea Coral in Lagoon Double Diamond Cord in Lagoon. **Piece of fabri chair,** Soft Spot in Ice. *Page 93:* **Fabrics from top;** Reef in Delft, Heathered in Pear, Fishnet in Sea M Basketry in Citrine. *Sun Room:* **Sofa,** Sanibel—Kra see above. **Sofa fabric,** Eternity in Salt. **Ottoman** Jolla—Kravet, see above. **Ottoman fabric,** Impres in Oyster. **Drapery fabric,** Signature in Platinum. **low fabrics from left;** Basketry in Salt with Rustic C Cord in Champagne, Dashing in Stone with Do Diamond Cord in Stone, Timeless in Palomino Bijou Bauble in Limestone, Shelter in Pear with Brush Fringe in Celery. **Carpet,** Line Dance in Ta by designer—Blue Ridge Carpet (R,T,M); 800-2 5945. **Hourglass Ribbon Lamp** by designe Baker Furniture (M); 800-592-2537.

94 RUSSIAN ROMANCE

Pages 94 to 101: Designer: **Merrill S beck,** Valley House Antiques; 516-6 2847. *Consulting designer:* **D Roos,** 212-734-2308. *Archi* **Rodman Paul, Ashkar & P** 212-587-1900. *Decorative pain* **Wren Bynoe;** 718-476-8877. *Entra hall:* **Sofa fabric; matching pillows**—F A Mano by Lucretia Moroni (R 212-686-4848. *Library:* **Day** (C)—David Roos, see abo **Daybed fabric,** striped sil Travers (T); 212-888-7 **Brass wall lamps**—Ann-Mc Antiques (R,T); 212-755-3308. *F* **Curtains** (C)—David Roos, see abo **Curtain fabric,** red velvet—Trav see above. **Tieback**—Tinsel Trac (R,T); 212-730-1030. *Living ro* **Wallpaper,** Buckingham Str #CW-61—Clarence House 800-803-2850. **Curtains, valance; sofa** with b Gaufrage velvet fabric (C)—David Roos, see abo *Master bedroom:* **Bedspread,** red quilted—Fr (R,MO); 800-353-7388. **Sheets,** Providence collecti #M110—Matouk (T); 508-997-3444. **Bronze l lamp; red shade**—Valley House Antiques, see abo **Lamp shades,** red with gold overlay (C)—Da Roos, see above. *Dining room:* **Curtains** (C)—Da Roos, see above. **Lampshade**—Valley House Antiq see above. **Glass pumpkins**—Martha's Vineyard Gl works; 508-693-6026. *Library:* **Paisley pillow**—Da Duncan Antiques (R,T); 212-688-0666.

102 VINTAGE SOUTH AFRICA

Pages 102 to 109: Wines of South Africa; www.wosa.co **Fairview Estate, Spice Route Wine Compa** www.fairview.co.za. **Meerlust;** www.meerlust.co.za. **C ham Beck Wines;** www.grahambeckwines.co.za. **Tha Wines;** 011-27-21-886-6458.

110 DESIGN JUSTICE

Pages 110 to 117: Designer: **Benjamin Norie Ortiz;** 212-343-9709. *Living room:* **Curvy cha** Onda—Nancy Corzine (T); 212-223-8340. **Cha and armchair fabric,** Classic Bouclé—Knoll (R, 212-343-4000. **Sofa,** Lambi—Holly Hunt 212-755-6555. **Sofa and lounge chair fabric,** Ultr ather—Gulf Fabrics (T); 800-237-6677. **Square cof table, Buddha, stool**—Far Eastern Antiques & Art 212-460-5030. **Chaise next to window** (C), fabrica by—Manzanares Furniture (T); 718-729-0321. **Cha fabric,** Indian Wells—Jeffrey Aronoff Handwov (R,T,M); 518-671-6501. **Round cocktail table**— Marleen Antiques (R,T); 212-219-0006. **Armcha** Napoleon Chair—Nancy Corzine, see above. **Loun**



see Style Beat, p. 40

irs, Mandarin Chair—Holly Hunt, see above. **ht columns** (C), fabricated by—And Bob's Your cle (T,M); 212-627-7702. **Area rug**—Archi-tural Flooring Resource (R,T); 212-290-0200. **man shades**—Flam Assoc. (T,M); 718-665-3140. **ade fabric,** Marquisette #H106-0—Carleton V ; 212-355-4525. **Wall paint,** Soft Pumpkin 2166-—Benjamin Moore (M); 800-672-4686. *Master room:* **Bedspread**—ABC Carpet & Home (R,T); 2-473-3000. **Table lamp,** Fontana Arte—Light-Center (R,T); 212-888-8388. **Light box night le**—Plexicraft (R,M); 212-924-3244. **Table,** Isamu guchi by Knoll—Design Within Reach (M); 800-4-2233. **Chaise,** Lakehill—Donghia (T); 212-935-3. **Chaise fabric,** Galaxie 40920—Nobilis (T); 2-980-1177. **Floor lamp,** Cosine Lamp through City dio—Tui Pranich & Assoc. (T); 212-980-6173. **apery**—Flam Assoc., see above. **Drapery fabric,** e Bittersweet—Yoma (T); 212-431-4794. **Area** —Patterson Flynn & Martin (T); 212-688-7700. **ll paint,** Fire Dance #2171-20.—Benjamin Moore, above. *Office:* **Daybed** (C), fabricated by— Flam soc., see above. **Daybed fabric,** Mockingbird in earmint—Yoma Textiles, see above. **Stool**—Far stern Antiques, see above. **Light,** Lys Wall Lamp—rak (M); 713-784-1400. **Area rug**—Patterson Flynn Martin, see above. **Wall paint,** Guilford Green C-116—Benjamin Moore, see above. *Guest room:* **mchair,** Mr. Chair in White Beige Leather—Knoll, above. **Table top,** White Acrylic—Plexicraft, see ove. **Wing chair fabric,** Sabrina #792—Spinnybeck); 800-482-7777. **Bedspread**—Flam Assoc., see ove. **Night table** (C), fabricated by—Alpha Craft, above. **Table lamp**—Crate & Barrel (R, MO); 800-3-5461. **Lampshade**—And Bob's Your Uncle, see ove. **Wall paint,** Blue Lapis #2067-40—Benjamin oore, see above. *Dining area:* **Dining armchairs,** b Chair in Natural Leather—Cassina (R); 800-0-3568. **Drapery**—Flam Assoc., see above. **Drapery bric,** Hopskin 901—Covington (M); 212-689-2200.

S CHATEAU ELEGANCE

signer: **Jean-Louis Deniot;** 011-33-6-19-588-046, 7-705-1318. **Antiques**—www.1stdibs.com. **Zebra bric**, Pierre Frey—Donghia(T); 212-935-3713. **allpaper**—Farrow & Ball (T); 212-752-5544. *Liv-room:* **Curtains,** silk, Rubelli—Bergamo (T); 212-8-3333. **Upholstery fabric,** velvet, Lelievre—Old orld Weavers (T); 212-355-7186. *Guest bedroom:* **all fabric,** toile du jouy—Pierre Frey, see above. *lian bedroom:* **Canopy fabric,** Rubelli silk and erre Frey cashmere, see above. *Bathroom:* **Bath-o**—Jacob Delafon (M); 011-33-1-40-270-450. *Web e:* www.jacobdelafon.fr. **Curtains,** taffeta—Meta-ores through Donghia (T); 212-935-3713. *Kitchen:* **r stools**—Pottery Barn (R,MO); 888-779-5176. **ns**—Casa Lopez (R,T); 011-33-1-45-483-097.

8 LIQUID GOLD

ges 128 to 131: **Oliviers & Co**—www.oliviers-co.com. *untry bread:* **Studio E hand-painted wallpaper,** ivia #2180 Sun—Niermann Weeks (T); 212-9-7979. *Olive oils:* **Tunisian mosaic tile**, pattern ple tresse—Artistic Tile (R,T); 212-727-9331. *ive oil decanter:* **Clara Decanter**—Baccarat (M); 0-777-0100. **Limestone background**—Artistic e, see above. **Studio E hand-painted wall paper,** ivia #2181 Moon—Niermann Weeks, see above. *tichoke salad:* **Glass bowls**—Simon Pearce (R,M); 2-421-8801. **Glass cylinder**—Takashimaya (R); 2-350-0100. *Bowl of olives:* **Antique bowl**—Le nion (R); 212-463-8760. *Background:* **Studio E**, e above. ●

CORRECTION

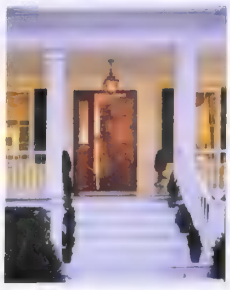
August 2004: In "Style Beat," page 28, the pho-ographer was miscredited. It should have read: Photographer: Sang An.





Highlights

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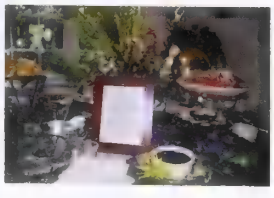
Jones New York Collection celebrated Mother's Day with a gardening event featuring Katherine Whiteside. House Beautiful's Gardening Goddess demonstrated how to create the ultimate floral collection for your home at this event sponsored by Jones New York and House Beautiful magazine.





Attendees were treated to refreshments and received a goody bag with the latest edition of House Beautiful as well as Katherine's new book which she autographed for all guests.

PLAIN & FANCY



On May 15th, House Beautiful and Plain & Fancy hosted a catered dinner for 20 at the residence of Ms. Marty Hutzler of Chester, VA. Marty logged on to www.plainfancycabinetry.com and by choosing her favorite design idea from the new lines offered at Plain & Fancy won both a creatively catered "Eastern Fusion Destination: Inspiration Dinner" and a Plain & Fancy Kitchen consultation. Congratulations!

GIANTS OF DESIGN

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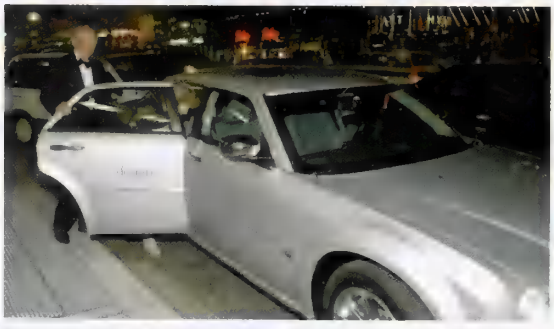
On May 13th, House Beautiful honored six gia in the design field at Cipriani 42nd Street in N York City. Each honoree was awarded an eleg "Rachel" decanter generously provided by Will Yeoward Crystal. Nearly 400 guests enjoyed this premier design industry event and the spectac dining room decor highlighted by fabrics donated by Brunschwig & Fils, Kravet, Lee Jofa F. Schumacher & Co. Proceeds from this event benefitted the New York School of Interior Desig

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Mayor Joseph Riley, Giant of Design for Preservation, arrives in style in the Chrysler 300



Kate Spade, Giant of Design for Tastemaker House Beautiful Publisher David Arnold



Industrial Design Honoree James Dyson and Mark Mayfield winners Yeoward Crystal "Rachel" Decanter



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Highlights

HOUSE BEAUTIFUL FALL 2004 MAKEOVER SHOWHOUSE

In September 2004, House Beautiful will unveil our Makeover Showhouse in one of Chicago's most beautiful and upscale suburbs, Glencoe, Illinois. This editorial project, featuring a Main House and a Guest House, will showcase just what it takes to transform a house into a House Beautiful.

Working with renowned architect Bill Harrison and leading designers, House Beautiful will create a home featuring the latest trends in home renovation as well as the very best in interior design.

Renowned Designers:
Michael Berman, Alessandra Branca, Barclay Butera, Nancy Corzine, Jamie Drake, Thomas Guillaume & Andrew Fleeter, Alexa Hampton, Shea Stucco & Martin Horner, Kathryn Ireland, Gregg Jordan Smedley, Gary Paul, Madeline Rom, David Stark & Avi Adler, Tony Stealth, Thomas Savage, Jeffrey Wympscher & Aimee Deese

Landscape Architects:
Quillin Quinn Landscape Architecture Workshop, Meram Landscape

Tree Conservation:
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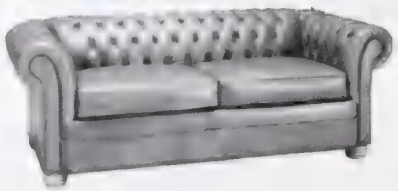
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Christine Pittel

Beautiful
October

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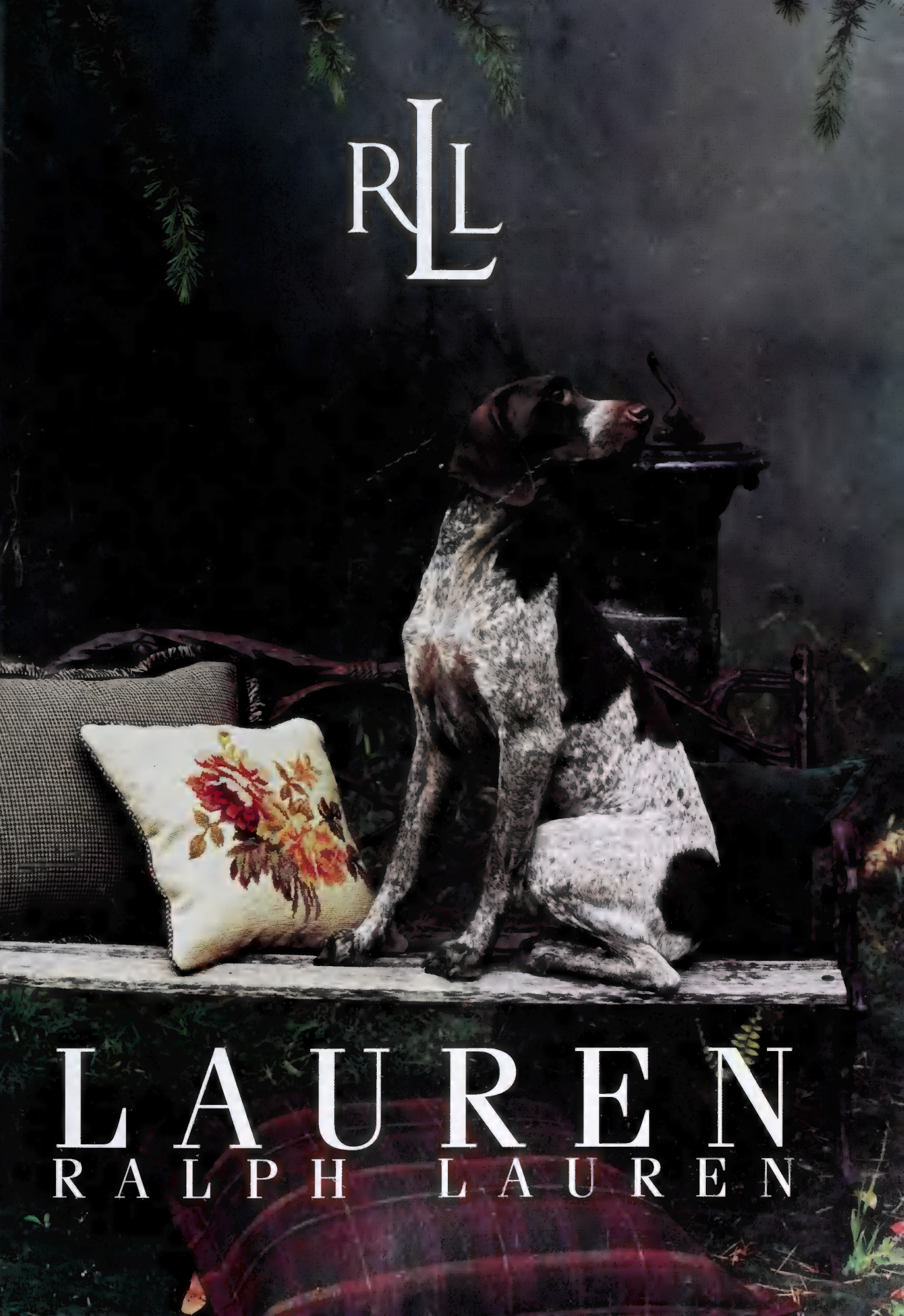


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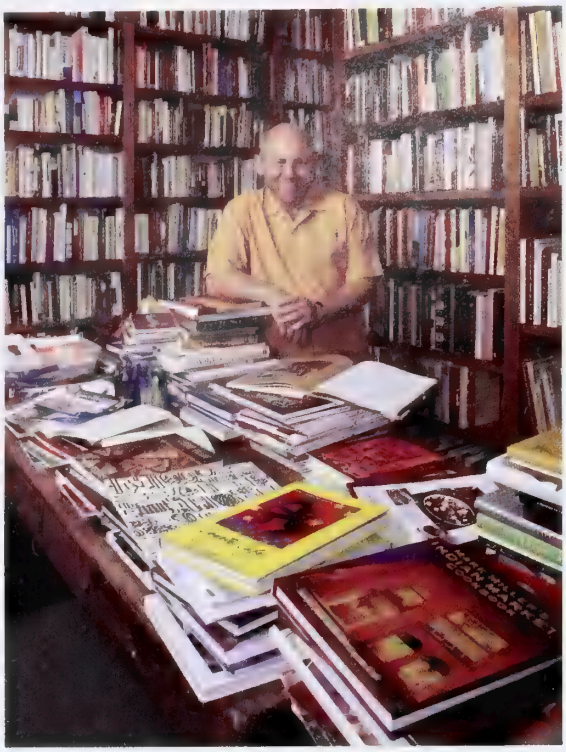




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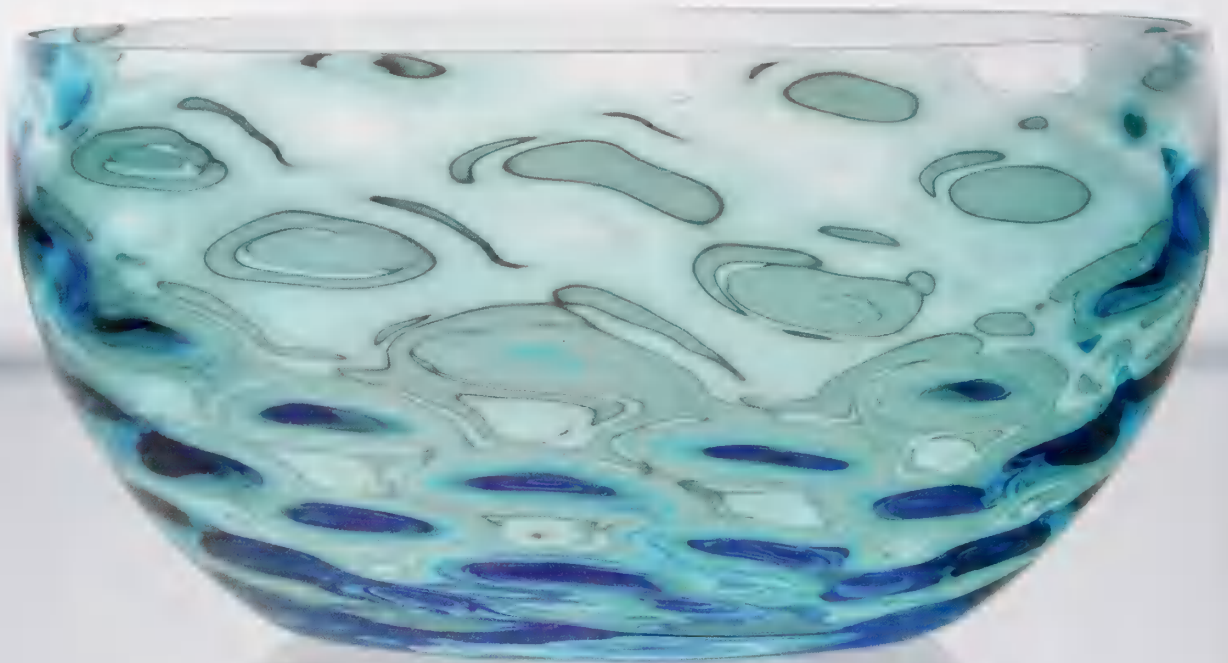
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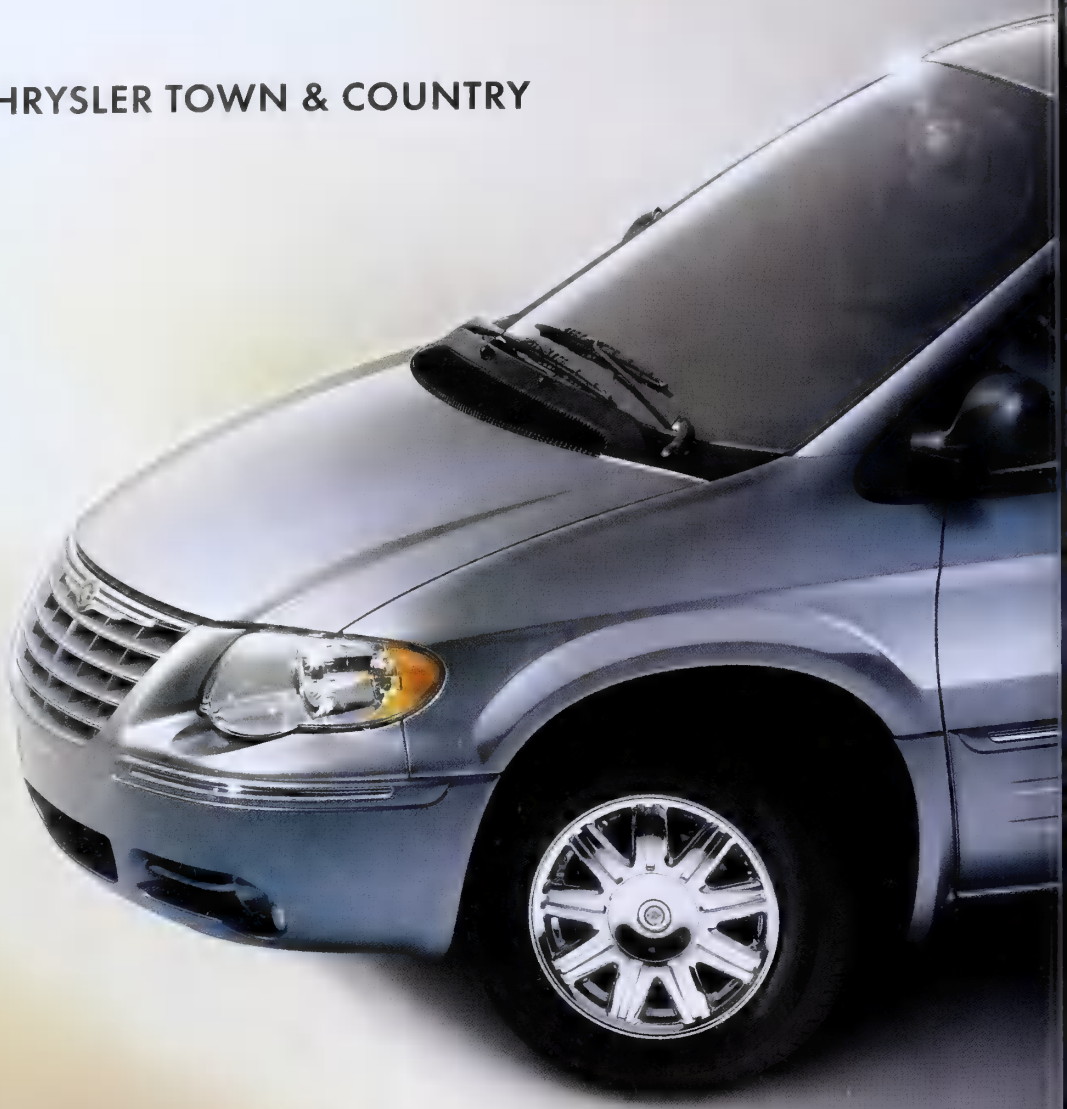
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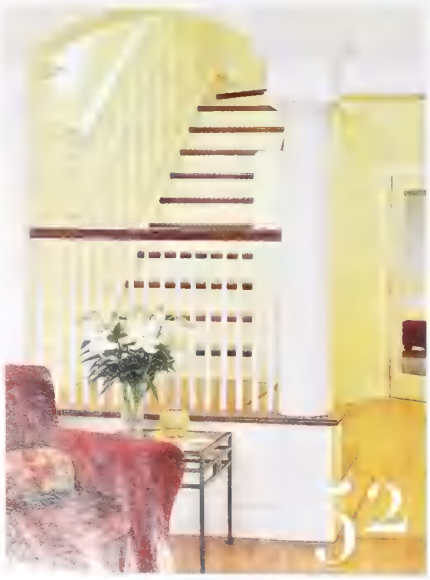
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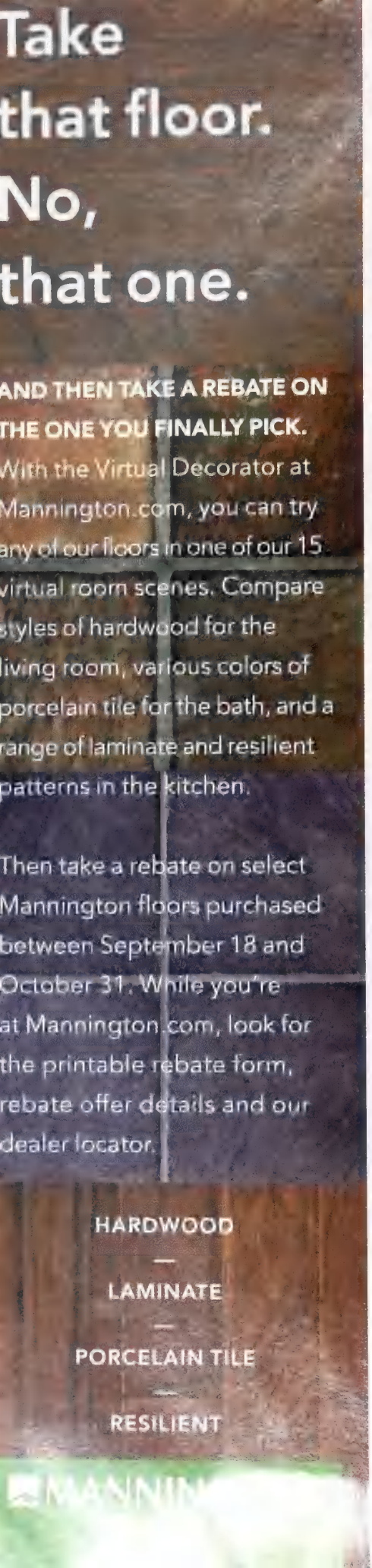
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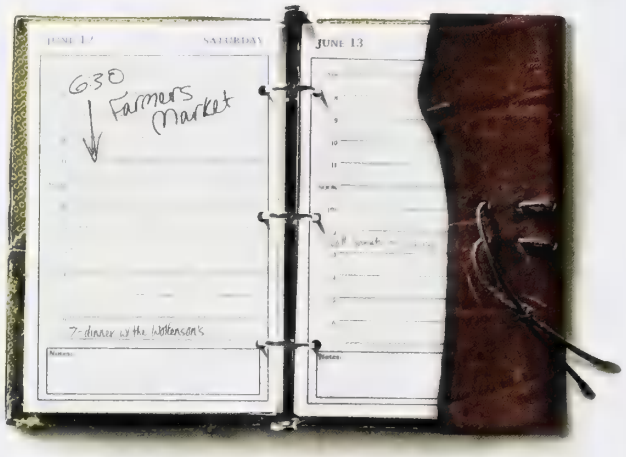
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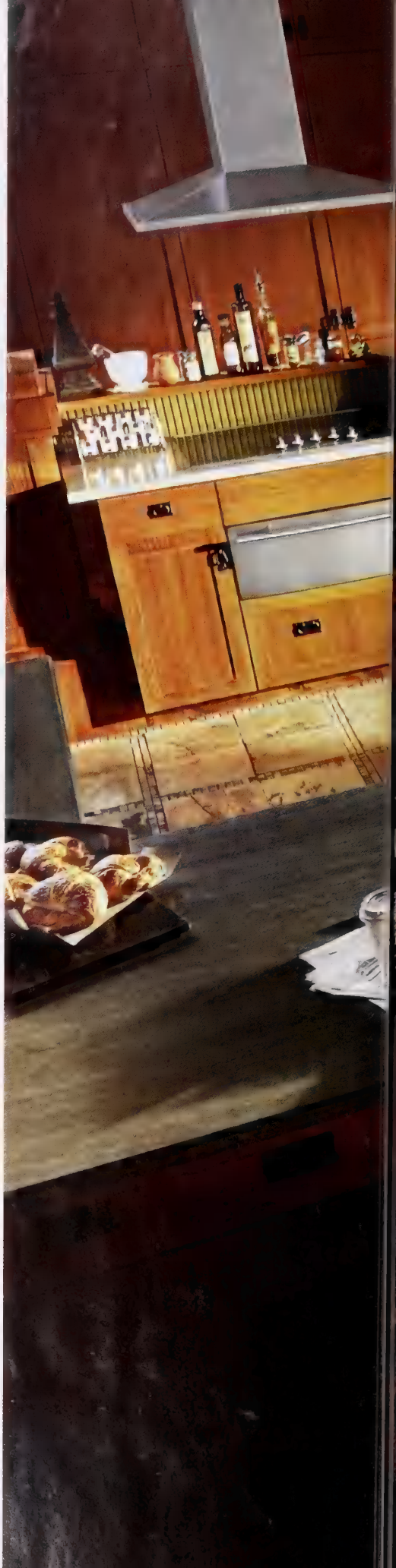

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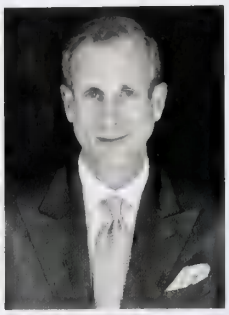
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HARDEN

Contributors
























SHOWHOUSE DESIGNERS

The designers who contributed to *House Beautiful*'s 2004 Makeover Showhouse represent a cross section of the most gifted and talented decorators in America. Coverage of their work begins on page 99. Top row, left to right: Michael Berman; Alessandra Branca; Barclay Butera; Nancy Corzine; Jamie Drake. Second row: Tony Quinn (left) and Brian Gallion; Andrew Flesher; R. Thomas Gunkelman; Alexa Hampton. Third row: Kathryn M. Ireland; Dan Gregga (left) and Jips Jordan; Athalie (Missy) Derse; Shea Soucie and Martin Horner. Fourth row: Gary Paul; Carrie Wolfelin-Meade; Sedelmo Ruth; David Stark (left) and Avi Adler; Tom Stringer. Fifth row: Jeffrey Wyngarden; Tony Stavish. In addition to the talented designers who participated, *House Beautiful* photo editor David Murphy directed [illegible] and Elizabeth Blair Quinn coordinated the entire project for the magazine.

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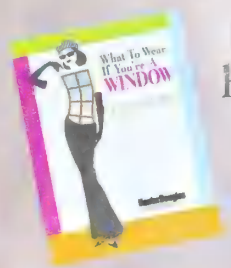
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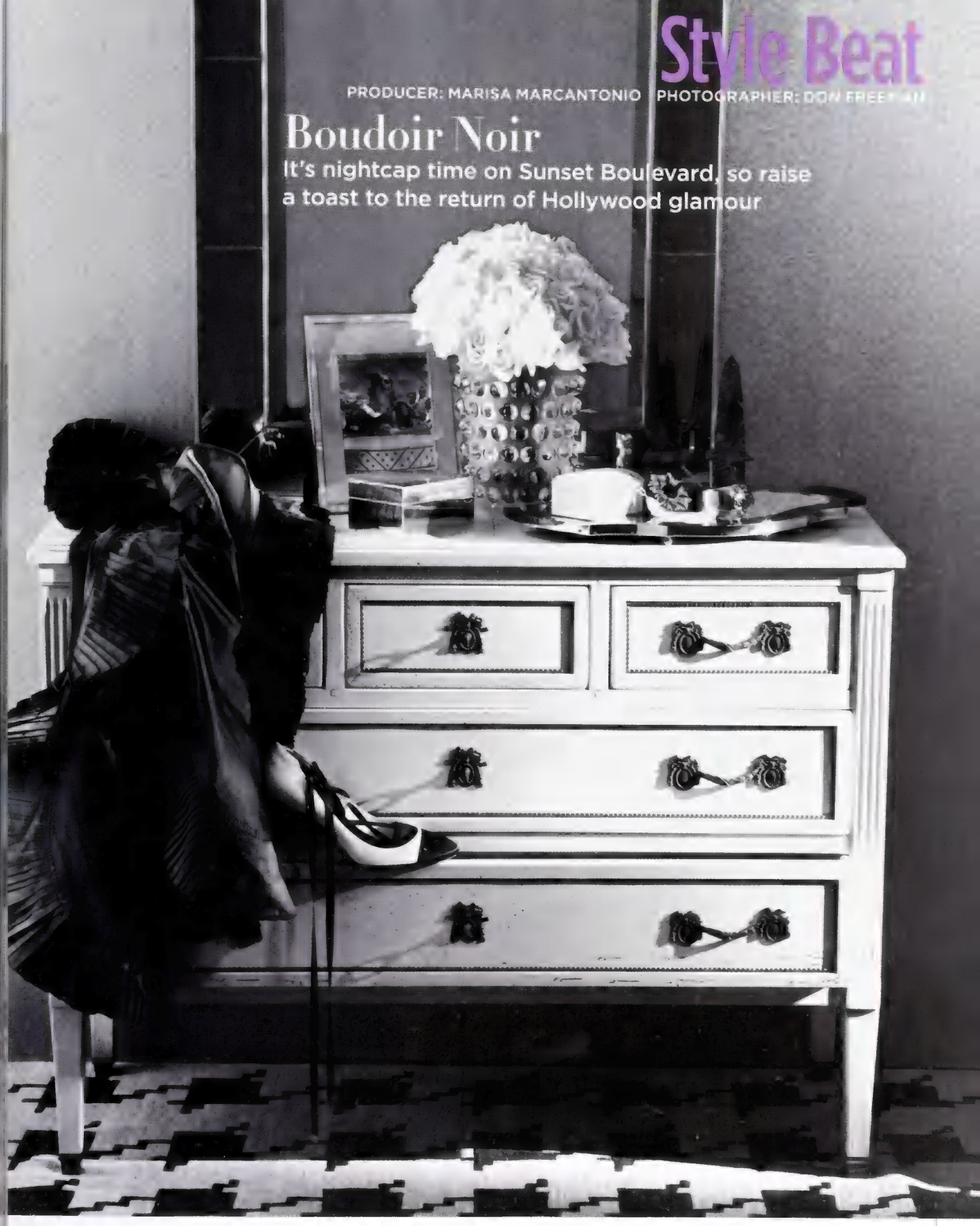
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Boudoir Noir

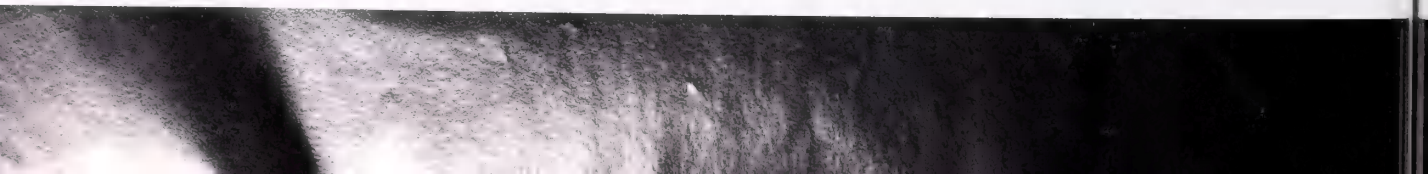
It's nightcap time on Sunset Boulevard, so raise a toast to the return of Hollywood glamour



uis XVI cherrywood chest of drawers, available through Grange: 800-472-6431. On the chest, from left: Silk taffeta evening ap, $225; by Elizabeth Gillet, at Berdorf Goodman: 800-558-1855. Satin lace-up pump, $510, by Chanel, at Bergdorf odman: 800-558-1855. Pearl frame, $80; by Calvin Klein Home: 800-294-7978. Silver-plate box, $140; by Links of London: 0-210-0079. Mossi vase from Lalique: 800-214-2738. Antique mirrored perfume tray; by Lorin Marsh: 212-759-8700. Shagreen k, $100; at Ruzzetti & Gow: www.ruzzettiandgow.com. Seed pearl and diamond tassel necklace set in platinum; available Tiffany & Co.: 800-526-0649. Maltese Cross Cuff and Ray Brooch; both by Verdura: 212-758-3388. Malachite obelisks, at zzetti & Gow: www.ruzzettiandgow.com. Arched mirror, $295; at Shades of Light: 800-262-6612. Orazio Strié wallpaper, by nschwig & Fils: 800-538-1880. Houndstooth rug, $1,500; by Madeline Weinrib, at ABC Carpet and Home: 212-674-1144. >

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Clockwise from top: Quatrefoil mirror in silver leaf, $450; available at Global Views: 214-956-0030. Bronze Argent floor lamp, from Hinson & Co.: 212-473-4100. Soho handbag in black pigskin, $1,070; from Smythson of Bond Street: 866-769-8476. Houndstooth gloves, $95; from Design Guild, available at Bergdorf Goodman: 800-558-1855. Bessie side chair, $2,400; from Q Collection: 212-529-1400. Writing paper and invitations from Mrs. John L. Strong, at Barneys New York: 212-833-2060, and an assortment from The Printery, 516-922-3250. Meisterstück Solitaire fountain pen by Montblanc: 800-995-4810. Faux fur [illegible] at Ann Taylor: 800-342-[illegible]. Feather-plume brooch, $440; by Jose and Maria Barrera at Bergdorf Goodman: 800-[illegible]. Flex porcelain stool, $263; available at Tozai Home: 877-998-6924. Enamel frame from Italo Gori, available at Bergdorf Goodman: 800-558-1855. Pallatino martini glass, $110; at Tiffany & Co.: 800-526-0649. Bamboo Grove Tea Paper o[illegible] wall from Brunschwig & Fils: 800-538-1810. Kuh Finkati rug, $179; available through Smith + Noble: 800-765-7776.


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Clockwise from top: Pair of Chippendale brackets from the Greystone Home Collection: 310-358-8787. Acid Green vase, $43; at Tozai Home: 877-998-6924. Murano glass box, $580; at Distant Origin: 212-941-0024. Pompano Point candlestick holders, $50 per pair; by Kate Spade: 800-519-3778. Enamel frame by Italo Gori, at Bergdorf Goodman: 800-558-1855. Challis Champagne Bucket, $195; from Vera Wang: 888-747-0475. White Star minis, $40 for three; by Moët & Chandon: 877-774-7487. Cooper cordial stemware, $50 for a set of four; at Calvin Klein Home: 800-294-7978. Bardot mirrored cocktail table, $525; from Arteriors: 877-488-8866. Faux-fur throw, $149; by Hotel Collection, available at Macy's: 800-417-2699. New York Minute chair, $1,000; by Celerie Kemble from the Excursions collection by Laneventure: 800-235-3558. Francis rug; from the David Hicks by Ashley Hicks Collection for Saxony Carpet Company: 212-755-7100. Flowering Quince wallpaper by Kazumi Yoshida for Clarence House: www.clarencehouse.com.



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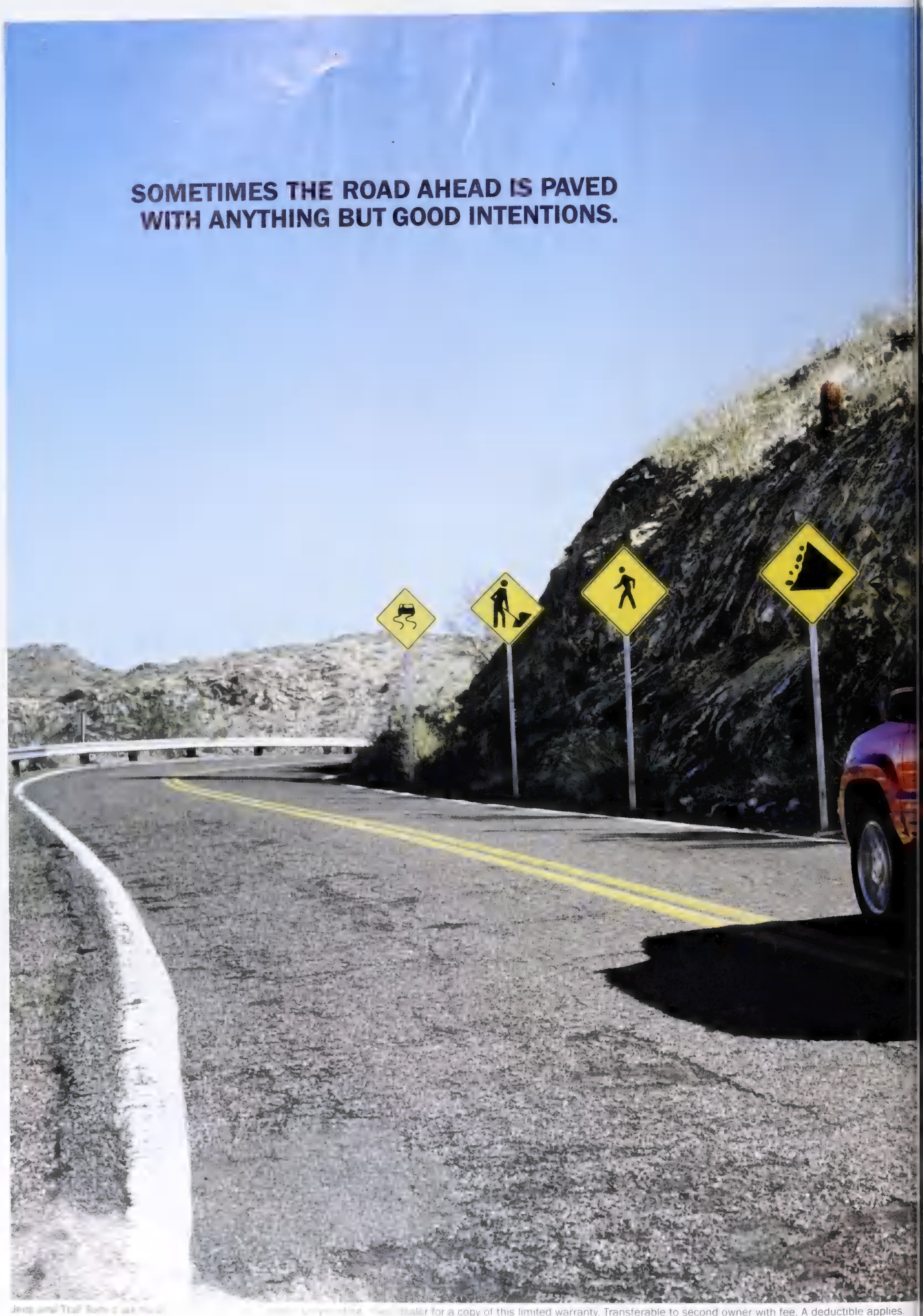
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PHOTOGRAPHER:
DARRIN HADDAD





Background, from left to right: Cork fabric wall covering in natural #25439-16 from Kravet. Drapery hardware in red tortoise by Palmer Design, from Ruth Caplan Ltd. Trilogy Stripe curtain fabric in red/tan by Beacon Hill; trimming #TR05008 by Zoffany. Vintage sunburst mirror from Dovecote. Montauk cork table lamp in tobacco with beige silk pongee shade by Broad Beach Design, from Dennis Miller Associates. Parsons table fabric is Kensington Stripe by Thibaut. Fabric on inner pleat is Katama Stripe in lily pink by Beacon Hill. Table trim #5604 in fudge by Smith & Brighty Passementerie. Foreground: Tennyson Wing Armchairs by Nina Campbell Furniture, upholstered in Barley Ticking Stripe #2004066-24 in russet by Lee Jofa (left) and Paris Stripe in red linen by Beacon Hill (right).



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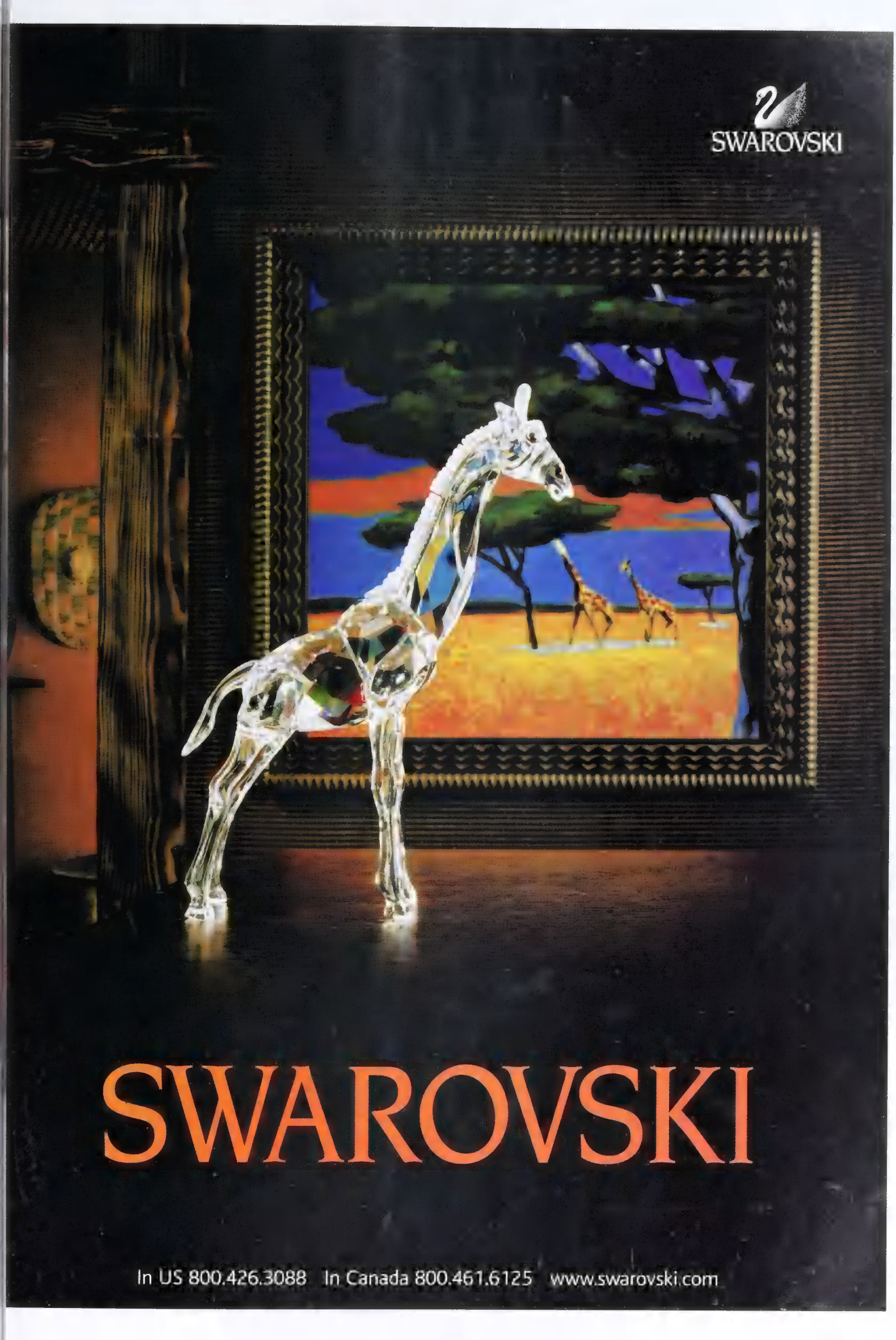
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1. Barley Ticking Stripe #200[illegible] in russet by Lee Jofa. **2.** Allentown #06 in bamboo by Fabricut. **3.** Paris Stripe in red linen by [illegible]. **4.** Etoile Home Collection #24855-916 from Kravet. **5.** Emile in red by the Silk Trading Co. **6.** Katana [illegible] in lily pink by Beacon Hill. **7.** Wide Stripe Braid #SG04 in fudge by Smith & Brighty. **8.** Wide Braid #TK[illegible] by Zoffany. Tennyson Wing Armchairs by Nina Campbell Furniture. All upholstery by David M[illegible]. For more details see Resources. ●


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Dinner with Oscar

After conquering fashion and furniture, renowned designer Oscar de la Renta turns his multiple talents to tableware, with two new lines available this month



Oscar de la Renta's signature tableware collection for Richard-Ginori 1735 includes two lines of patterned china: Liria and Alhambra. Each includes five-piece place settings consisting of a dinner plate, salad plate, soup bowl, teacup and saucer for $300 (Liria line) and $350 (Alhambra line). Additional items are also available. Selections from the Liria line are shown at right. From left to right: Coffee cup and saucer; dinner plate; coffee pot; creamer. Both lines will be available at department stores and retailers nationwide. For more details, see Resources. ■

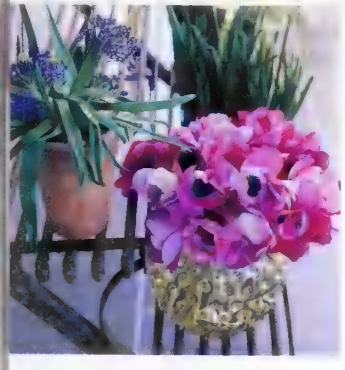
Soup bowl from de la Renta's Alhambra tableware line.



Dinner plate from the Alhambra line.







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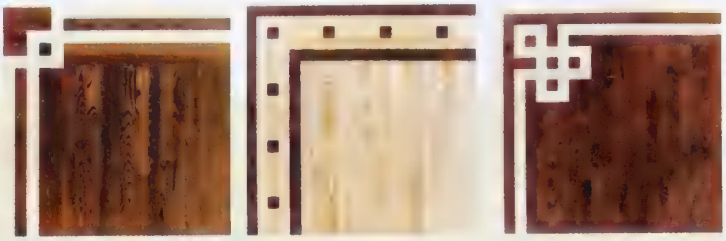
AFTER



Black metal windows were replaced with white to match the new and restored casings throughout the house, and a built-in window seat provides a perfect street-side view while concealing the radiators. Gleicher's wife, Lisa Sharkey, spent hours polishing the onyx fireplace mantel with vinegar and steel wool.

BEFORE

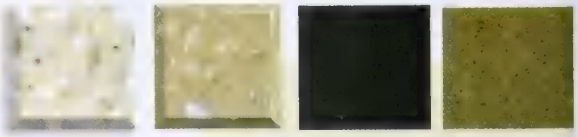




FLOOR SHOW Hundred-year-old oak floors with intricate inlaid borders in the living room inspired Gleicher to install similar versions elsewhere. To add some character, from left: red oak floors with natural oak inlay; natural red oak with Beaujolais dot inlay; and maple with Beaujolais finish and natural inlay with corner detail, all from Mirage Prefinished Hardwood Floors.



Architect Paul Gleicher, Lisa Sharkey, and their daughter Casey enjoy the outdoor terrace. Their two older sons, Gregory and Douglas, were "petrified" by the original house until Gleicher gave them a sledgehammer and let them start demolition.



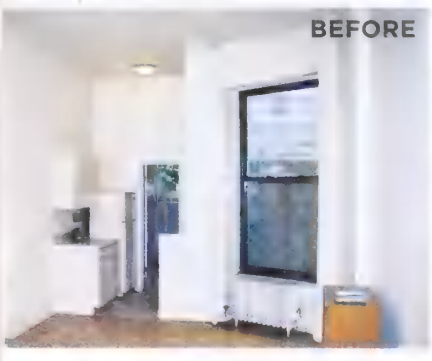
AFTER



In the galley kitchen, Gleicher expanded the architectural vocabulary with mahogany cabinetry that has raised panel doors and dentil molding. He extended the neutral palette with a tumbled marble backsplash and champagne granite countertops.

COUNTER INTUITIVE Gleicher chose earth tones for the kitchen counters and backsplash to complement the wood floors and cabinetry, as well as nature's palette outside the windows. While he opted for natural stone, solid surfacing offers a similar look with durable, nonporous, and easy-to-maintain materials inspired by nature. Above, from left: Avonite solid surface in Cairo and Pinon; DuPont Zodiaq quartz surfacing in Mystic Black and Mosaic Gold.

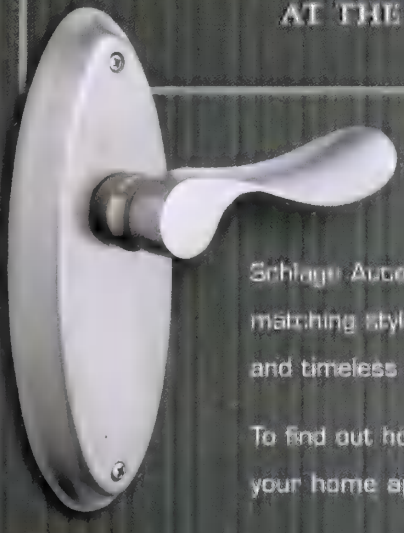
BEFORE



By placing slim 12-inch-deep pantry cabinets on the right-hand wall, Gleicher was able to maintain four-foot clearances in the kitchen. The perpendicular peninsula helps visually broaden the space. For more details, see Resources.



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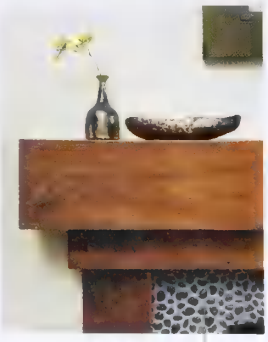
WHEN KIMBERLY BIEHL SCHMIDT'S daughter was diagnosed with extreme allergies, the Los Angeles–based designer suddenly had to look at everything in her home with new eyes. "The paint, the pressboard, the carpet—I had no clue that any of these things could bother her until I did some research," Schmidt says. "The carpet was made of nylon, which meant that Isabella was breathing in tiny bits of plastic all the time. As soon as I got rid of it, her asthma improved and she no longer had to use the inhaler."

Schmidt saw dramatic results with simple changes, and realized that there were probably a lot of people who could improve their health if they knew how to limit >



Right: The furniture in Kimberly Biehl Schmidt's living room was custom made, using untreated wood and natural fabrics. The coffee table is solid mahogany, and the floor is honed limestone. Below: The designer and her daughter Isabella.





DETAILS The mantel is made from solid untreated walnut. The fireplace surround is Soli pebbles, which come already attached to a mesh, available at Ann Sacks.

IT'S EASY BEING GREEN

WALLS Choose a nontoxic paint such as AFM Safecoat (with no harmful VOCs—volatile organic compounds), traditional milk paint, or Benjamin Moore's Pristine Eco Spec (low VOCs).

FLOORS Stone, tile, or marble (with nontoxic grout and sealant) is a healthier choice than carpeting. If you prefer hardwood flooring, make sure the wood has not been chemically treated.

FABRICS Look for 100 percent organic cotton, hemp, or silk. Next best is 100 percent cotton, washed several times to remove chemicals. Third choice—any natural fiber.

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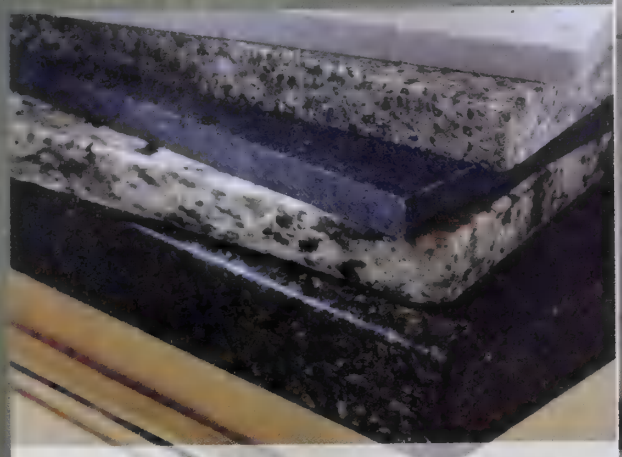
ONE SECOND PRIZE WINNER will receive a Kitchen and Laundry Room MakeBeautiful, along with a Beauty and Fashion MakeBeautiful, to be featured in the September 2005 issue of House Beautiful. SECOND PRIZE ESTIMATED VALUE $60,000

ONE THIRD PRIZE WINNER will receive a Bathroom MakeBeautiful, along with a Beauty and Fashion MakeBeautiful, to be featured in the August 2005 issue of House Beautiful. THIRD PRIZE ESTIMATED VALUE $40,000

HOW TO ENTER: Submit photographs of yourself, all the rooms of your home and patio, along with a one-page essay on why you and your home need a MakeBeautiful. See page 81 for complete details and contest rules. You can also enter online at www.makebeautiful.com. ALL ENTRIES MUST BE RECEIVED NO LATER THAN DECEMBER 31, 2004

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The dining table is made from solid mahogany and protected with a nontoxic sealant from AFM Safecoat. The chairs are covered in 100 percent cotton velvet.



ORGANIC COTTON Textile designer Suzanne DeVall uses gentle vegetable dyes to tint her Indika line of organic cotton fabrics, which come in soft, rich shades and intriguing patterns. Available from www.nontoxicinteriors.com.

HOW TO BE GREEN

FURNITURE Look for solid wood frames and water-based finishes. The filling in cushions should be cotton or wool rather than polyurethane foam.

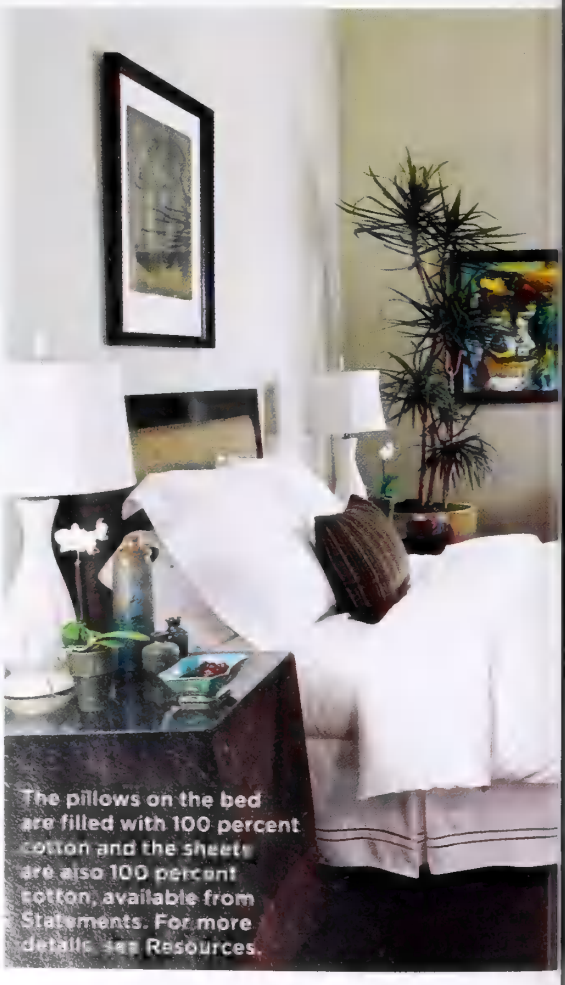
BEDDING Invest in an organic mattress, with organic cotton sheets and pillows. Avoid down pillows or comforters, which offer a haven for dust mites.

PLANTS Besides bringing life to a room, plants like aloe vera, elephant's ear, English ivy, and peace lily can actually help remove toxins like formaldehyde and benzene from the air.



PURE PAINT Nontoxic doesn't have to mean dull, white and medicinal. AFM Safecoat paint offers good coverage in more than 700 tempting colors. Available from www.nontoxicinteriors.com.

their exposure to the hidden toxins found in every home. Even a fresh paint job, a given in Schmidt's profession, can pose problems because many paints release toxic fumes, in a process known as off-gassing, for up to a year. Upholstery fabric may be treated with chemicals for crease-resistance. Plywood and particleboard, used in everything from kitchen cabinets to furniture frames, emit formaldehyde. To capitalize on her newfound knowledge, Schmidt set up Non Toxic Interiors, a special division of her design firm. "Most people are not going to rush out and redo everything all at once, but you can start the process with one change at a time." ●



The pillows on the bed are filled with 100 percent cotton and the sheets are also 100 percent cotton, available from Statements. For more details see Resources.



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AMERICA'S TOP YOUNG DESIGNERS

Young, talented, and having the time of their lives. No wonder so many rising stars of design told us they'd rather be living now than in any other era. *House Beautiful*'s third annual list of America's top 25 young designers, culled from around the nation, reveals intriguing patterns. For example, most of these young Turks (all are under 40 and running their own firms) knew as children they were designers—it's astonishing how many of them as pre-teens were allowed to redecorate their parents' homes. And though these are seriously creative folk, most simply could not imagine doing anything else—a circumstance for which we are grateful.



PATRICK J. SAGLINO, JR.
WASHINGTON, D.C.

When did you realize you were a designer? As far back as I can remember I was arranging and rearranging. As a child I redecorated my room in accordance with the seasons.

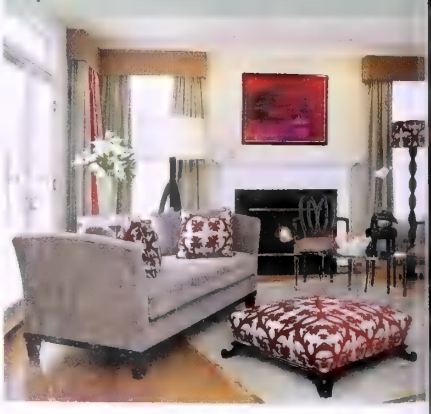
Who inspires you? The fashion industry, colors, textiles, fabrics, and accessories all inspire me.

Describe your dream project. One of my favorite clients here in Washington has just asked me to design a stunning condo on the Atlantic Ocean in Bal Harbour, Florida. This is an absolute dream project because it lets me expand my business abroad.

If you could go back in time, when would you stay? With the launch of Christian Dior's New Look in 1947, when the fashion industry signaled the end of wartime with elegant and beautiful clothes. I describe this era as a Renaissance of elegance.

How would you describe your style? I'd call it "urban sophisticated"—a blend of traditional elements with more contemporary ones. I love a room that has an eclectic mix but, ultimately, I do not live in a client's home.

If you had not become a designer, what would you be doing? I cannot imagine doing something that's not design driven. I am a creative person. It's in my blood.



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MATTHEW BOLAND
SCOTTSDALE, ARIZONA

Who inspires you? Dan Kiley, whose landscape environments are so well thought out; Kalef Alaton, for the scale of his work, and his use of dramatic lighting; and Tom Ford, who took something mundane—Gucci—and transformed it into a totally different thing.

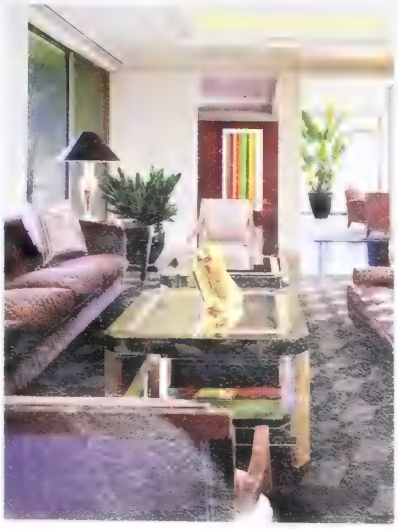
How would you describe your style? Dramatic lighting is a trademark of mine. And after all, people spend most of their time at home after work, when it's dark out. That's why good lighting is so critical.

When did you realize you were a designer? When I was big enough to move furniture. I had an ongoing obsession with space planning in my parents' house.

If you had not become a designer, what would you be doing? Historic preservation.

Describe your dream project. To finish my own house. In my opinion that's every designer's dream.

If you could go back in time, where would you stop? You can never go back.





SHANNON BOWERS
DALLAS, TEXAS



How would you describe your style? A sophisticated blend of old and new, carefully configured, with minimal accessories.

Describe your dream project. A large-scale, yet not-so-attractive family home waiting for interior and exterior restoration and a fresh look without too much clutter.

When did you realize you were a designer? The parents of kids I tutored in my home stopped inquiring about their kids and started asking me to redecorate their homes.

Who inspires you? My mom—Pam Pierce, Carol Glasser, Ginger Barber, and Babs Watkins.

If you could go back in time, where would you stop? There is no time like the present. How else could I enjoy both a Palm PDA phone and the beauty of a set of 18th-century Swedish dining chairs?

I was spending too much time and having too much fun designing



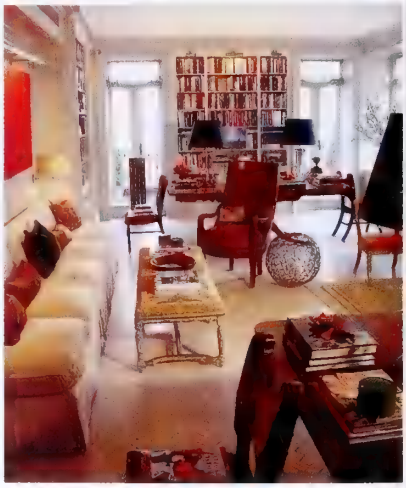
WILLIAM BROCKSCHMIDT & COURTNEY COLEMAN
NEW YORK, NEW YORK

When did you realize you were a designer? *Brockschmidt:* When I redesigned my neighborhood in the manner of Bath's Royal Crescent. *Coleman:* When I maintained a village of frog houses in my backyard.

Who inspires you? Frances Elkins and David Adler, Michael Greer, Luchino Visconti, John Singleton Copley, Ernest Lo Nano, Jacques Wirtz, and Courtney's great-aunt, decorator Mary Jane Lyle.

Describe your dream project. Any project that allows us to combine our architectural and decorating skills.

If you could go back in time,



where would you stop? Venice in the 18th century.

How would you describe your style? Each project aims for clarity and is informed by classical principles.

If you had not become a designer, what would you be doing? Running an exotic tour company, ogling all the architecture and decorative arts.

(continued on page 74)



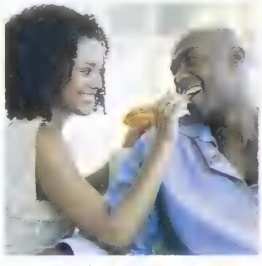
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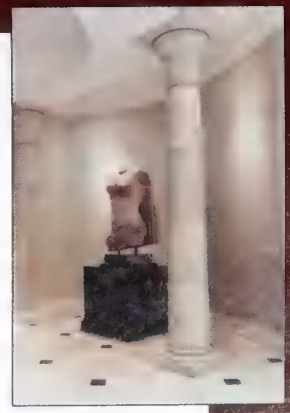


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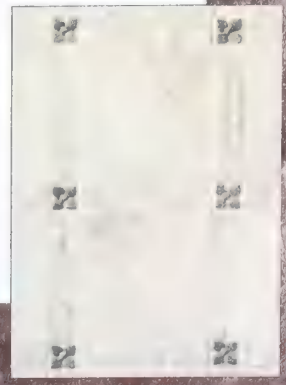


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(continued from page 64)

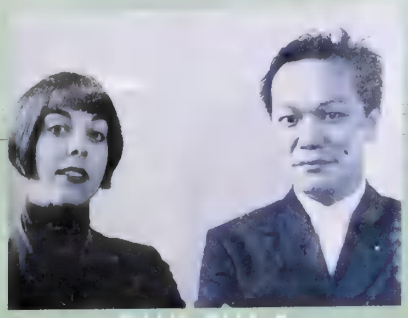
The Next Wave



MATTHEW CARTER
LEXINGTON, KENTUCKY

If you could go back in time, where would you stop? In 18th-century Italy—for the painted furniture.
Who inspires you? David Hicks for his bold architectural sense and Albert Hadley for sheer style.
When did you realize you were a designer? When I was about 10 I saw a very high-style living room at a friend's house. I'd seen pretty houses before, but this was more than pretty. A designer had helped put it together. That was the first time I was aware that people did this for a living. Then it hit me—I can do this.
If you had not become a designer, what would you be doing? I have a strong love of gardens and landscape design. It always amazes me what a talented garden designer can create.
Describe your dream project. A client with whom you love to spend time, who understands comfort, style, quality, and budget.
How would you describe your style? Somewhat edited, clean classicism. I tend to stay away from lots of flowers and lots of color everywhere.





PAUL CHA & MARGARET INNERHOFER
NEW YORK, NEW YORK

How would you describe your style? Eastern transcendental purism meets Western joie de vivre.
Describe your dream project. *Cha:* Designing a country house for Bill Gates. *Innerhofer:* Designing an exhibition at the Architectural Biennale in Venice.
If you could go back in time, where would you stop? *Cha:* Weimar in the 1920s. *Innerhofer:* The free-spirited, psychedelic 1960s, where cutting-edge design converged with fashion, music, and performance art.



When did you realize you were a designer? *Cha:* I grew up around the world, and the urge to recreate spatial memories—whether of a delicately lighted dome in an Iranian bazaar or the classical order of an Italian palazzo—made me realize that architecture was my calling. *Innerhofer:* I grew up in Northern Italy, where design is practically a religion, and rather than play with dolls I rearranged my parents' furniture.
If you had not become a designer, what would you be doing? *Cha:* I would be a painter or a photographer . . . possibly an aerospace engineer. Thank goodness I discovered architecture. *Innerhofer:* [illegible] ve the planet.



DOREEN CHAMBERS
NEW YORK, NEW YORK



If you could go back in time, where would you stop? Ancient Egypt. The architecture, clothing, and jewelry were so elaborate.
Who inspires you? Albert Hadley is a genius. I also admire the rigorous editing and classical detailing of Mariette Himes Gomez.
Describe your dream project. Designing a boutique hotel and spa in Marrakech. It's such an exotic place with architecture that reflects so many cultures—Arab, French, Moorish, Berber, and African.
If you had not become a designer, what would you be doing? I've always been involved in fashion, cosmetics, or the arts, so I'd be in one of those fields.
How would you describe your style? It's classical, comfortable, and elegant with an emphasis on textures including suede, velvet, silk, cashmere, and exotic wood finishes.
When did you realize you were a designer? While I was studying design in New York I worked on a project in a Park Avenue apartment that commanded all of my time, and I began to fall behind at school. One of my lecturers reminded me that I was getting on-the-job training—lucky me!

(continued on page 78)



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(continued from page 74)



JOHN DEBASTIANI
BOSTON, MASSACHUSETTS



Who inspires you? My clients inspire me. Figuring out what a client wants is akin to solving a puzzle, and that's a challenge I find inspiring.

When did you realize you were a designer? I was working as a sales representative for Brunschwig & Fils when I started doing projects for friends, and they told me, "You should think about a career change."

If you had not become a designer, what would you be doing? I'd be a beach bum.

Describe your dream project. To work on a grand restoration project, as David Mlinaric did at Spencer House.

If you could go back in time, where would you stop? Manhattan in the mid 1960s.

How would you describe your style? Unstudied [illegible] classically traditional [illegible] edge contemporary. [illegible] soft palette that sets a [illegible]

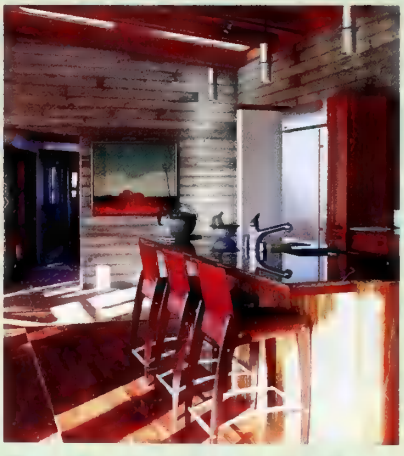


RENEE DEL GAUDIO
DENVER, COLORADO

When did you realize you were a designer? In my early 20s I realized that the buildings built in this country since the 1970s, for the most part, lacked soul. This annoyed me deeply and sent me packing to architecture school.

How would you describe your style? It conveys a connection to place.

If you had not become a designer, what would you be doing? My husband is a freelance writer whose recent work has taken him to the Canadian Rockies and the Andes. I'd follow him around.



Describe your dream project. I always try to work on my dream project. Right now, I am working on a modest cabin on the banks of the Navarro River in Northern California.

I'd like to visit an age before strip malls, cookie-cutter houses, and obsessions hit a



JAMES DOLENC &
THOMAS RIKER
CHICAGO, ILLINOIS



How would you describe your style? Our goal is to design a space that is timeless, comfortable, and elegant. We also want our clients to have fun, so we try to add humor—because, let's face it, these aren't life or death choices.

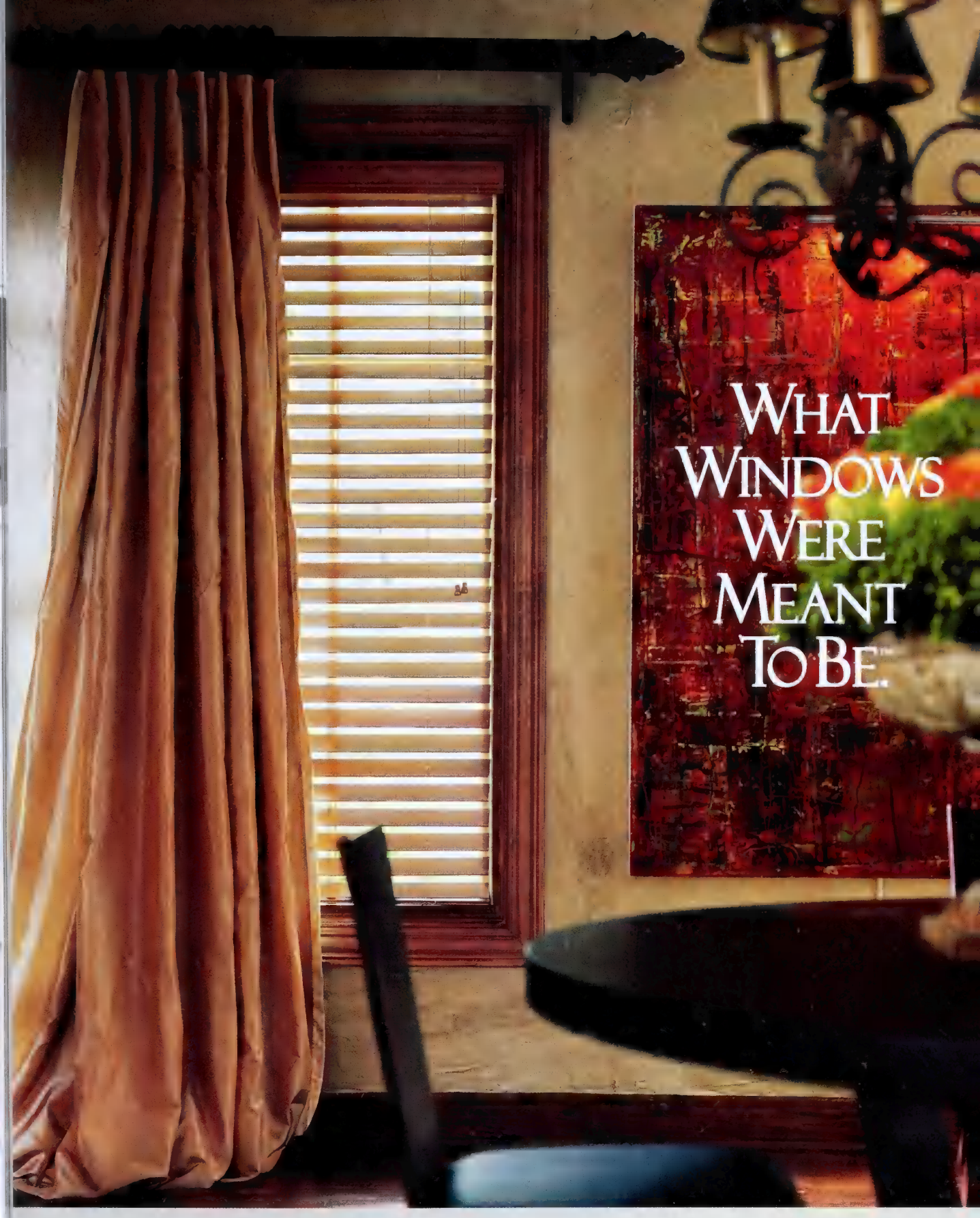
Describe your dream project. James would love to do a restaurant in New York City, while Tom's ideal would be rehabbing a villa in the hills of Tuscany. Of course, having an unlimited budget wouldn't hurt, but we have yet to find that client.

Who inspires you? Philippe Starck.

If you had not become a designer, what would you be doing? Tom is an animal person, so he'd be a veterinarian or an animal rights activist. James loves to entertain. He would likely open a restaurant. Combine the two fields and you'd have a café for dogs and cats!

If you could go back in time, where would you stop? One of those weekend house parties in Newport at the turn of the last century. Such complete decadence might be fun . . . for a couple of days.

When did you realize you were a designer? We realized early on that having matching linens was of the utmost importance to us.



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The Next Wave



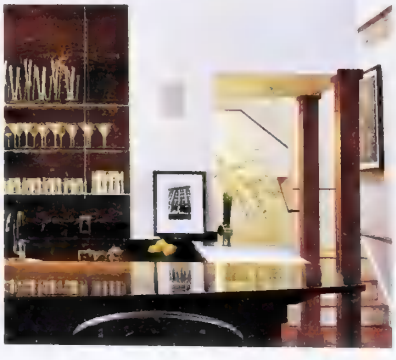
LORI FELDMAN
NEW YORK, NEW YORK

If you could go back in time, where would you stop? I'd visit the 1920s and '30s. True design was in the line, not the decoration, and that's a soothing aesthetic I apply to my work.

How would you describe your style? Personalized. Timeless. Contemporary with a strong sense of architectural elements.

When did you realize you were a designer? I didn't just play with dolls—I rearranged their living quarters and made their clothes, which may be why I initially pursued a career in fashion.





If you had not become a designer, what would you be doing? I'd be a photo stylist.

Who inspires you? Jack Lenor Larsen and Clodagh. Both possess a purity of vision as well as a zest for living. It was actually Mr. Larsen who encouraged me to jump the fence from fashion to interior [illegible]

Describe your dream Working with a client who is traveled and has artifacts from around the world.



JESSICA HELGERSON
SANTA BARBARA, CALIFORNIA

If you had not become a designer, what would you be doing? My romantic dream in high school was to waitress at a truck stop in the desert. Sort of Baghdad Café.

How would you describe your style? Simple, uncluttered, inspired by form and materials more than objects.

Who inspires you? Penny Herring, with whom I have collaborated for many years.

Describe your dream project. I'd love to work on small boutique hotels with environmental goals similar to ours, using natural materials.

If you could go back in time, where would you stop? Recently, in Morocco, I was amazed at the beauty of a Koranic school built in 1570. I enjoyed the fantasy of studying there 500 years ago.

When we first opened, we never could have imagined that our environmental interests would lead to such exciting projects





WILLIAM C. HUFF, JR., & HEATHER ZARRETT DEWBERRY
ATLANTA, GEORGIA



When did you realize you were a designer? *Dewberry:* I was an intern at a shelter magazine and realized I liked the homes more than the writing. *Huff:* I grew up with an interior designer—my father—and I always had an interest in the field.

Who inspires you? *Dewberry:* My grandmother. I learned from her that verve, wit, and grace are essential to making a home wonderful. Having fabulous French antiques doesn't hurt, either. *Huff:* My father for his talent and his ability to run a successful design business while treating people with kindness and respect.

Describe your dream project We'd like to design more of the furniture we use in our projects. We are forever ruminating on the perfect coffee table.

How would you describe your style? We often use French and Italian antiques mixed with English furniture, and punctuate it with a contemporary piece.

If you could go back in time, where would you stop? Why go back? We'd have a tough time choosing one period's style.



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DENISE LAVEY
BAY HARBOR ISLANDS, FLORIDA

Describe your dream project. I would love to do a project in a cold climate, as most of my projects have been in or near Miami. It would put my skills to the test.

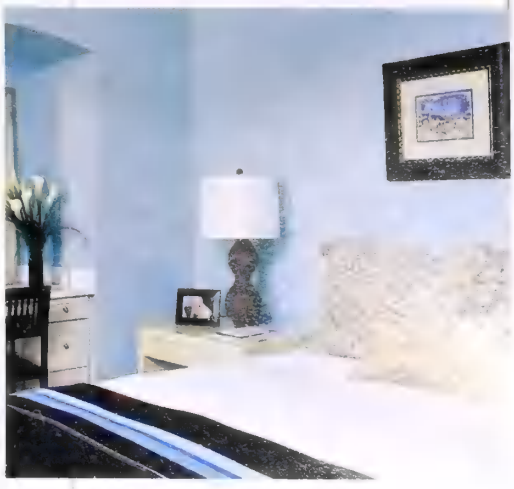
Who inspires you? My inspiration has been my grandmother, Grace, who always believed in my ability.

If you could go back in time, where would you stop? I look forward to the future and have no interest in going back in time.

How would you describe your style? Eclectic. I like mixing antiques with new furniture. I use warm colors as a base and add accent colors to make part of a space stand out.

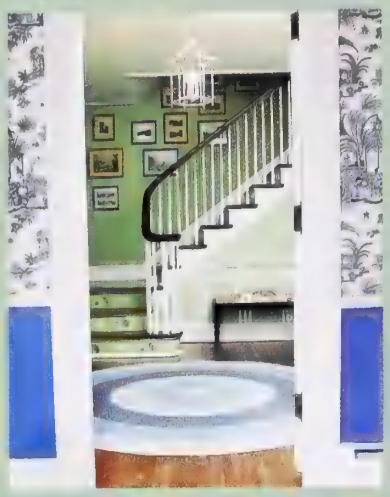
When did you realize you were a designer? In the long process of school, work, and learning the trade along the way.

If you had not become a designer, what would you be doing? As a child, I wanted to become a nutritionist, an attorney, or a designer. Maybe I'd be helping lawyers eat better.





JOHN LOECKE
NEW YORK, NEW YORK



When did you realize you were a designer? Elementary school. I was obsessed with building blocks. I would design houses, furnish them, then tear them down and start over.

Who inspires you? I look to the past: Dorothy Draper, Sister Parish, Nancy Lancaster, John Fowler, and Billy Baldwin.

If you could go back in time, where would you stop? I am smitten with the glamour of the mid-1930s and early '40s as depicted on the big screen. I could lose myself in those interiors.

How would you describe your style? New traditional, a colorful mix of 1930s, '40s, and '50s design paired with classic American and English antiques.

I always thought I would become an architect, but then math class came along and



DAVID McCAULEY
LOS ANGELES, CALIFORNIA

Describe your dream project. The White House. It needs a major overhaul.

When did you realize you were a designer? I knew even at a young age. It helped that my mother was very nurturing of my artistic abilities. For example, every couple of years, she let me do my bedroom. My "Bicentennial Room" was a big hit.



If you could go back in time, where would you stop? Berlin in the 1920s.

How would you describe your style? There's a quiet elegance, but it's free of convention and timidity.

Who inspires you? Louise Dahl-Wolfe, a photographer whose works are an amazing study in color and composition.

If you had not become a designer, what would you be doing? Working with youths at risk—making a difference in someone's life means a lot to me.

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The Next Wave



JOHN MOINZAD & DAVID HINTGEN
DENVER, COLORADO

How would you describe your style? French modern.
Who inspires you? Larry Laslo, Ralph Pucci, and Michael Vanderbyl. If you take a look at all three of their collections you'll find a timeless, sleek interpretation of traditional furnishings, but the lines and finishes and hardware are so innovative and sexy.
Describe your dream project. Designing the interior of a private yacht. We'd enjoy meeting the challenges of durability, lighting, and space.
If you could go back in time, where would you stop? That would be 1984—to warn people of the consequences of the "Southwestern Design Movement."



When did you realize you were a designer? It seems as though everyone around us realized it for us. What started out as us helping friends with their homes turned into our profession.
If you

Decorating



IDELLE NESEN & ALEXANDRA RECK
PORTLAND, OREGON



When did you realize you were a designer? *Nesen:* As an early teen. I was constantly experimenting with color, wallpaper, and furniture arrangements. *Reck:* As a consultant in New York, I realized I was more captivated by the design of the boardroom than by the projects I was working on.
If you could go back in time, where would you stop? *Nesen:* I wouldn't go back in time. I love right now. *Reck:* Right around 2nd century A.D. to witness the grandeur of Roman civic architecture.
How would you describe your style? *Nesen:* Traditional and clean, never fussy. *Reck:* I always include a few unpredictable elements just to ensure the look is not too "perfect."
Describe your dream project. *Nesen:* A monster project where we start with a mess of a house with great bones. *Reck:* A cliffside residence in Big Sur.
If you had not become a
designer, what would you be
Nesen: Real estate. *Reck:*
W
of beachfront get-
aways
Partner.



DAVID PHOENIX
LOS ANGELES, CALIFORNIA

Describe your dream project. A happy client with multiple homes who likes to move a lot.
Who inspires you? My clients, Rose Tarlow, David Easton, Michael Taylor, Oprah, Maria Shriver, Dinah Shore, and my friend Tommy Raynor.
If you could go back in time, where would you stop? The 1920s—I would have loved to have worked with the architect David Adler.
How would you describe your style? Traditional, clean, relaxed, and comfortable. I love using antiques and beautiful fabrics to accentuate great architecture.
When did you realize you were a designer? I was 10 years old and I used to rearrange the furniture while my mother was at the beauty parlor.
If you had not become a designer, what would you be doing? Marriage counselor.







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LAUREL QUINT
DENVER, COLORADO

If you could go back in time, where would you stop? The 1920s—such an extraordinary time in the world. Discoveries seemed a daily occurrence in every field. Tomorrow I will have a different answer.

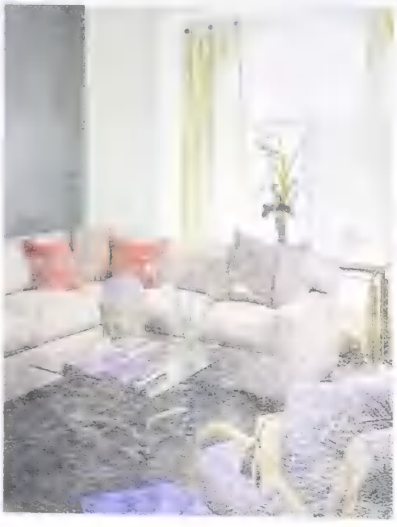
Who inspires you? My kids. They see their surroundings as new and exciting.

When did you realize you were a designer? It's a progression. When the client called at midnight, when I was first published, when I found a creative solution to a problem.

If you had not become a designer, what would you be doing? Lawyer. I don't really know why, but I'm sure it's true.

Describe your dream project. My dream projects have had clients with both a budget and vision that allowed me freedom to create.

How would you describe your style? Our interiors are architecturally oriented and incorporate historical references with a modern sensibility.





KIMBERLY BIEHL SCHMIDT
LOS ANGELES, CALIFORNIA



How would you describe your style? Someone once described my style as "livably elegant." I would say my style is clean-lined but comfortable, subtle but very textural.

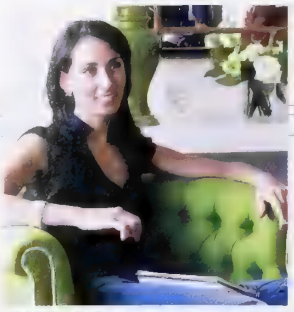
Who inspires you? I'm fond of Cedric Gibbons, the art director at MGM from the 1920s to the '50s. But it's my husband and two daughters who constantly inspire me. We began using nontoxic design in our home, and my youngest daughter's quality of life has improved dramatically. This has inspired me to help educate others who do not know these alternatives exist.

Describe your dream project. A villa in Lake Como . . . incorporating nontoxic products, of course.

If you could go back in time, where would you stop? No question—the 1940s.

If you had not become a designer, what would you be doing? I would be a photographer for a living, and work with handicapped children for my soul.

What had been a challenging situation has become a lifelong inspiration



RUTHIE SOMMERS
WEST HOLLYWOOD, CALIFORNIA

If you could go back in time, where would you stop? 1984. I'd start wearing sunscreen.

How would you describe your style? Comfortable, artistic, edited, and tasteful.

Who inspires you? Thomas Jefferson and Albert Hadley.

Describe your dream project. Designing a Georgian home on a farm with contemporary furnishings and an unlimited budget for art.

If you had not become a designer, what would you be doing? I would be standing on the unemployment line.

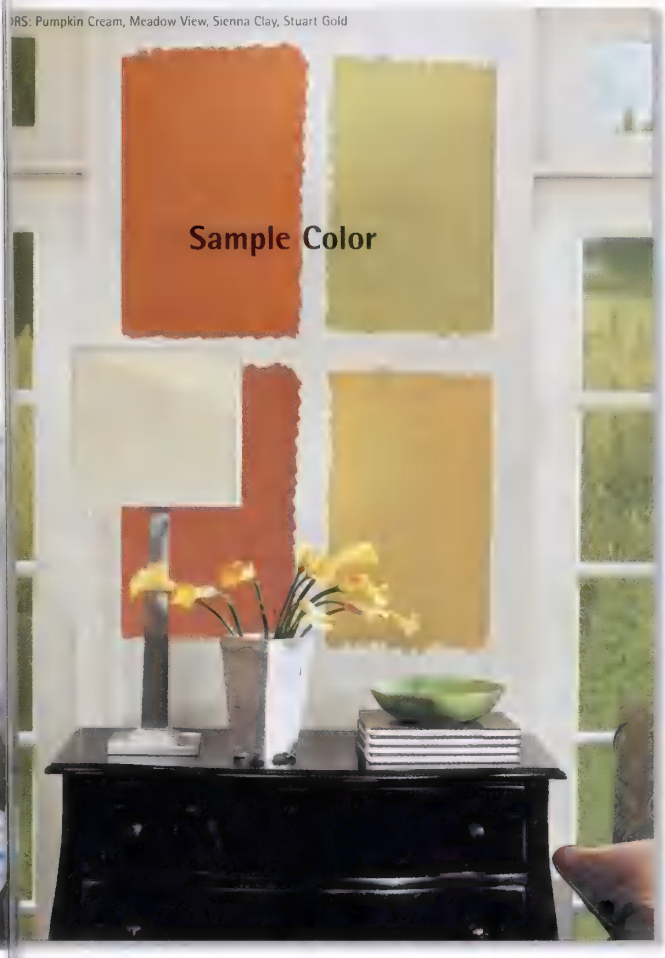


When did you realize you were a designer? Growing up, I couldn't wait for my parents to go out of town so I could rearrange the living room. I also had dreams about sneaking into my neighbor's house and changing the fabric of the dining room draperies. This dream ends happily when the neighbors flip for my fabric choice and tell me they can't believe how the additional trim enhances the room. ●

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BY BARTLE BU

A Room in Shanghai

A famous hotel rich in exotic and personal history stirs a novelist's imagination

FOR TEN YEARS between the two world wars, Shanghai's Cathay Hotel was the finest hotel in Asia, grander and better served than even Raffles in Singapore or the Imperial in Tokyo. It was also a center of life and intrigue in what was then the most exciting city in the world. Although I passed only one night there, and spent it alone on my birthday in the spring of 2002, it was a visit that combined family history and friendship, promised romance, and professional homework.

I had first become fascinated by Shanghai during a summer job in Hong Kong on a break from Harvard Law School in the 1960s. It was exciting to be a young man in Hong Kong in those days when the island port still had its magic, combining colonial charm and Eastern exoticism, grand English clubs and wild sailor bars on the Wanchai waterfront. But the old China hands, the veteran rascals of the China coast, told me then that splendid and interesting as Hong Kong seemed to be, it was but Toulouse compared to the Paris of old Shanghai. Th everything had been more intensely varied and more exciti more elegant and more exotic, at the same time wilder and more sophisticated.

My parents had spent part of their year-long, around-t world honeymoon in Shanghai in 1932, and I had heard tales. Many years later—needing a change after writing f books about Africa, and searching for a setting as dramati Cairo during World War II—I decided to write a novel se the golden days of Shanghai around 1920.

I began by collecting old travel books and studying hist Then I read Shanghai's English-language daily newspaper, *North-China Daily News,* from the years 1918 through 1925. T years of research confirmed everything I had heard. At t time, there were three Shanghais: the French Concession, w its French court and post office and its corrupt gendarmerie; International Settlement, dominated by the Brits home to Germans, Japanese, Americans and 30 ot nationalities; and the vast Chinese Municipality t made Shanghai the fourth largest city in the worl



There were then 30,000 White Russian refug struggling for survival in the French Concession, to mention some 700 brothels, two staffed entirely American girls, the best of them managed by a cidal madam from San Francisco. The city was divided that the traffic on the north side of the Ave Edward VII was directed by Sikhs from British In under the authority of the International Settleme while the traffic on the south side of the same st was in the French Concession that was run by Anna ese gendarmes from French Indo-China. That sid the street was called L'avenue Edouard VII.

Shanghai's politics were equally complicated, w the Manchu Dynasty recently fallen and Mao T tung co-founding the Chinese Communist Party the city in 1921 while being hounded by the Fre police, the warlord gangs, and ultimately the gove ing Kuomintang Nationalist Party of Sun Yat-sen Chiang Kai-shek. After one murderous conflict in Chinese districts of Shanghai in 1927, the losers w decapitated and their heads hung in baskets fr streetside telegraph poles. Five thousand Comm nists were said to have been killed in that brief m sacre, an event that was the basis for André Malrau powerful novel *Man's Fate.*



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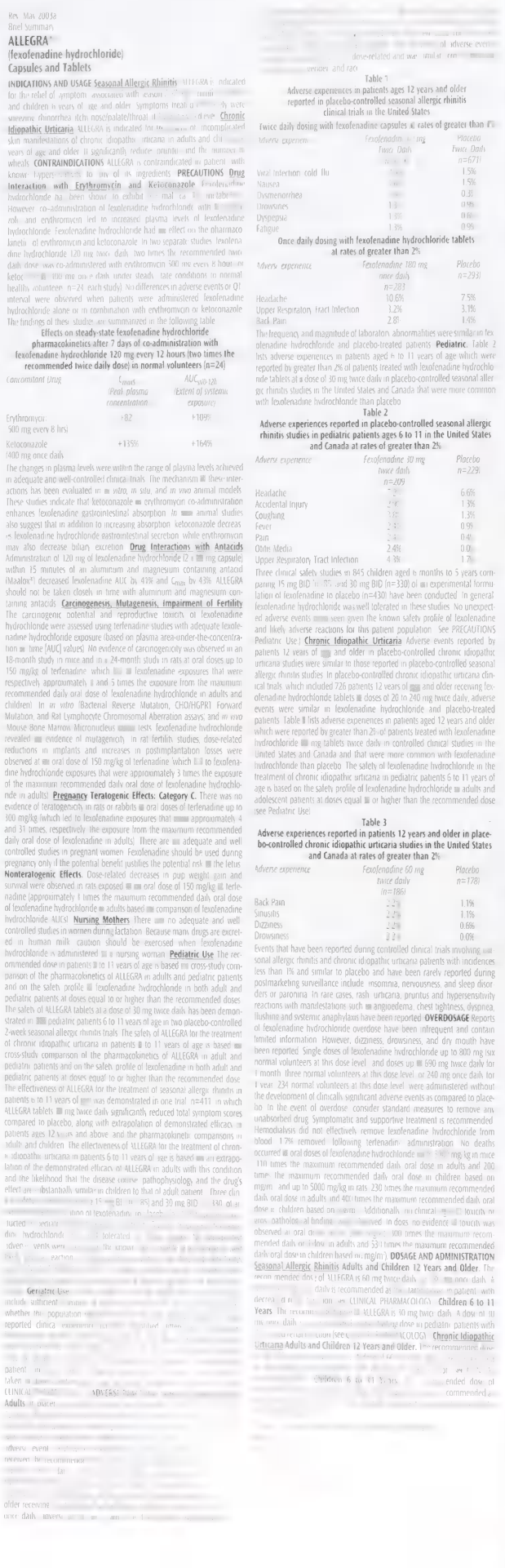
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Thoughts of Home



Rev. May 2003a
Brief Summary
ALLEGRA®
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INDICATIONS AND USAGE Seasonal Allergic Rhinitis ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, and itchy, watery eyes. Chronic Idiopathic Urticaria ALLEGRA is indicated for the treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals. **CONTRAINDICATIONS** ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients. **PRECAUTIONS** Drug Interactions with Erythromycin and Ketoconazole Fexofenadine hydrochloride has been shown to exhibit minimal to no metabolism. However co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily, two times the recommended twice daily dose, was co-administered with erythromycin 500 mg every 8 hours or ketoconazole 400 mg once daily under steady state conditions in normal healthy volunteers (n=24 each study). No differences in adverse events or QT interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)

Concomitant Drug	C_{max} (Peak plasma concentration)	AUC_{0-12h} (Extent of systemic exposure)
Erythromycin (500 mg every 8 hrs)	+82	+109%
Ketoconazole (400 mg once daily)	+135%	+164%

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. The mechanism of these interactions has been evaluated in *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. In animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion while erythromycin may also decrease biliary excretion. Drug Interactions with Antacids Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and C_{max} by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids. Carcinogenesis, Mutagenesis, Impairment of Fertility The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine which led to fexofenadine exposures that were respectively approximately 4 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children. In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* Mouse Bone Marrow Micronucleus tests fexofenadine hydrochloride revealed no evidence of mutagenicity. In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults). Pregnancy Teratogenic Effects: Category C. There was no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 900 mg/kg (which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 1 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs). Nursing Mothers There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman. Pediatric Use The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended dose. The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose. The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above and the pharmacokinetic comparisons in adult and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar in children to that of adult patient. Three clinical trials involving [illegible] 15 mg BID (n=85) and 30 mg BID (n=90) of fexofenadine hydrochloride were conducted. Fexofenadine hydrochloride had tolerability and safety profiles that were known [illegible]

Geriatric Use

[illegible] older receiving [illegible] once daily, [illegible]

dose-related and were similar [illegible]

Table 1
Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States
Twice daily dosing with fexofenadine capsules at rates of greater than 1%

Adverse experience	Fexofenadine 60 mg Twice Daily (n=671)	Placebo Twice Daily (n=671)
Viral infection/cold/flu	[illegible]	1.5%
Nausea	[illegible]	1.5%
Dysmenorrhea	[illegible]	0.3%
Drowsiness	1.1%	0.9%
Dyspepsia	1.0%	0.6%
Fatigue	1.0%	0.9%

Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%

Adverse experience	Fexofenadine 180 mg once daily (n=283)	Placebo (n=293)
Headache	10.6%	7.5%
Upper Respiratory Tract Infection	3.2%	3.1%
Back Pain	2.8%	1.4%

The frequency and magnitude of laboratory abnormalities were similar between fexofenadine hydrochloride and placebo-treated patients. **Pediatric** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

Table 2
Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%

Adverse experience	Fexofenadine 30 mg twice daily (n=209)	Placebo (n=229)
Headache	[illegible]	6.6%
Accidental Injury	[illegible]	1.3%
Coughing	[illegible]	1.3%
Fever	[illegible]	0.9%
Pain	[illegible]	0.4%
Otitis Media	2.4%	0.0%
Upper Respiratory Tract Infection	4.3%	1.7%

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID to 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted. In general fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See PRECAUTIONS Pediatric Use.) Chronic Idiopathic Urticaria Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

Table 3
Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%

Adverse experience	Fexofenadine 60 mg twice daily (n=186)	Placebo (n=178)
Back Pain	2.2%	1.1%
Sinusitis	2.2%	1.1%
Dizziness	2.2%	0.6%
Drowsiness	2.2%	0.0%

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paronina. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported. **OVERDOSAGE** Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level) and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo. In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine hydrochloride from blood. 17% removed following terfenadine administration. No deaths occurred at oral doses of fexofenadine hydrochloride up to [illegible] mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m² and up to 5000 mg/kg in rats (330 times the maximum recommended daily oral dose in adults and 401 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, no clinical signs of toxicity or gross pathological findings were observed in dogs; no evidence of toxicity was observed at oral doses [illegible] (100 times the maximum recommended daily oral dose in adults and 531 times the maximum recommended daily oral dose in children based on mg/m²). **DOSAGE AND ADMINISTRATION** Seasonal Allergic Rhinitis Adults and Children 12 Years and Older. The recommended dose of ALLEGRA is 60 mg twice daily or 180 mg once daily. A [illegible] daily is recommended as [illegible] in patient with decreased [illegible] function (see CLINICAL PHARMACOLOGY). Children 6 to 11 Years The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily [illegible] dosing dose in pediatric patients with [illegible] function (see CLINICAL PHARMACOLOGY). Chronic Idiopathic Urticaria Adults and Children 12 Years and Older. The recommended dose [illegible] Children 6 to 11 Years [illegible] ended dose of [illegible] commended

ADVERSE [illegible] **Adults** in placebo-[illegible]

[illegible] adverse event [illegible] received [illegible] recommended [illegible] for [illegible]

[illegible] patient [illegible] taken [illegible] CLINICAL [illegible]

Having absorbed this mesmerizing background, I was determined to visit Shanghai myself and taste what I could find of the old city. I had already begun the story and conceived the principal characters of my new novel, *Shanghai Station*. True to history, my two White Russian protagonists, father and son, would escape from Vladivostok to Shanghai on a Russian ice breaker in 1919, only to find themselves in a complicated world of danger and romance. Now I wanted to devour the atmosphere in which they would have lived.

So in the spring of 2002 I finally flew in from Hong Kong, staying most of the time in one of Shanghai's handsomely restored grand hotels, the Jin Jiang. Each day I took long walks, sometimes across Soochow Creek into the old Chinese city near what had been North Station, the Shanghai Station of my book, or along the crowded streets behind the Bund, the magnificent avenue on the harbor along the Huangpu River.

Today, both traditional Chinese neighborhoods and the elegant tile-roofed houses and tree-lined streets of the French Concession are being demolished and replaced by high-rise sterility on an inhuman scale. But almost uniquely amidst this destruction of old Shanghai, on the Bund most of the majestic old buildings still survive. They remain massive stone monuments to early-20th-century trade and empire: the Customs House, the Hong Kong and Shanghai Bank, and the Shanghai Club (once home to the reputed longest bar in the world).

Mindful of my story and drawn by the district's surviving charms, I walked often along the more quiet sidewalks of what had been Frenchtown, enjoying the plane trees that still lined some streets, occasionally visiting the two buildings that had once been Russian Orthodox churches. Each day I sat at a small window table in the Café 1931 and wrote my notes and tried to imagine how things had been for Alexander Karlov, the young hero of my novel, as he survived and adventured in this wild city. Where would he and his father, Count Karlov, an old Russian cavalry officer, have built their Salle d'Armes, their school for fencing and horsemanship? Who, besides the Soviet assassin who had killed his mother, would have been Alexander's enemies, and his friends? And who would have been his first love, and how would she have lived? Should she be Russian or Chinese, American or Japanese, a lady or a tart?

Meanwhile, I was blessed to be joined in Shanghai by four old friends from Hong Kong and Singapore. One of these, Caroline Courtauld, herself the author of magnificent books on China and Burma, introduced me to several of the last survivors of old Shanghai, notably Lily Yen, who died last year after celebrating her 100th birthday. This distinguished lady had been twenty at the time of my novel, and she told me what life had truly been like, both for her ultra-privileged family and for the poor rural peasants whose children she had taught. "When girls were born," she told me, "they were >

often dumped in the road." Two other friends who joined me were Susan and Anthony Hardy, scholarly collectors of Chinese antiquities. Anthony had been a friend of my youth, and my mischievous host in Hong Kong in the 1960s. Over the years, we had shared martinis from Macao to Rome, and adventures on four continents, on skis and horseback, helicopters and camels.

As a birthday present, the Hardys give me a night in the grandest of the old Shanghai hotels, the Cathay, reserving for me the apartment where my parents had stayed on their honeymoon seventy years before and in which Noel Coward later wrote his play *Private Lives*. Now called the Peace Hotel, and protected during the brutally destructive decade of the Cultural Revolution by Mao Tse-tung himself, the Cathay was originally built in 1929 by the legendary tycoon Sir Victor Sassoon. The heir of a powerful family of Iraqi Jews that for generations had exported opium from India to China, Sassoon had moved his vast interests from Bombay to Shanghai. Unable to ride horseback himself due to injuries suffered as a Royal Air Force pilot during World War I, Sassoon raced his thoroughbreds worldwide. "There is only one race greater than the Jews," he used to say, "and that's the Derby." Victor Sassoon built his grand hotel on the Bund. When he finished, property values on the Bund were higher than those on Fifth Avenue or the Strand. The Cathay Hotel itself was designed in the neo-Gothic style of the Chicago School, pioneered by William Le Baron Jenney and developed by Frank Lloyd Wright.

The hotel had a granite exterior crowned by a shining copper-sheathed pyramid that was the first sight of Shanghai as one entered the harbor. Rich in Art Deco and hand-blown stained glass, with 214 rooms and nine *"appartements de luxe,"* the Cathay was unrivaled in the Far East. Sassoon himself lived in the penthouse, where his extravagant parties and expensive ladies drew jealous admiration. Legend has it that some of these beauties still wander the halls at night, searching for their generous patron.

In 2002 the old Cathay was still a fabulous place for a birthday. I arrived with a carry-on bag, instead of my parents' steamer trunk, but the high-ceilinged dark lobby with its white Italian marble floor and black pillars and Art Deco frescoes was unchanged. The Hardys showed me to my apartment, where I began by enjoying a long bath in the huge raised tub with a view of the harbor. The silver taps were gone, looted by the Japanese when they seized the International Settlement in 1941, but the Huangpu *(continued on page 189)*

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Designer's Top 10

WRITER: THOMAS O'BRIE

Illuminate Us

Leading designer Thomas O'Brien, the creative force at Aero Studios, shares some of his favorite lighting sources and solutions

1 It's surprising how easily vintage modern lighting from the 1930s and '40s fits into traditional settings.

2 I love overscale table lamps. There is a wonderful Walter von Nessen lamp on the center of our conference table at Aero that is 32 inches tall. It's the perfect height for lighting a working table. That scale has been a standard in the [Aero] lighting collection.

3 One of the elements of retro-modern lights that appeals to me is the use of light metals—usually chrome and nickel—but I am also drawn to pewter and silver finishes. Silver can be magical in a traditional setting, and silver-plated sconces and chandeliers are a favorite antiques store find for me.



The best things are not the most expensiv but convincing clients of this is my bigges challenge. My favorite lamps are the ones have gathered from random junk shops ar garage sales. The most unique things are the most compelling to me, and I love to reinvent pieces with new shades or fittings

4 I'm a traditionalist when it comes to installation. I nearly always use a grid of simple ceiling-mounted fittings with a central pendant light in kitchens and bathrooms rather than recessed lighting.

5 It's the fittings and the quality of the hardware that appeal to me in lighting. Most of the classic Aero lamps and new lights use materials like metal, wood, and leather, but I have been adding Lucite and crystal to this mix.

6 Sconces should be lit in a diffused way, either by glass or paper shades. I don't usually like bare candelabra bulbs.

7 A classic detail that works in nearly any setting is the drum shade—straight sided, tall or short, small or large, and usually closed at the top. I most often use white or cream paper and sometimes add contrasting tape in gray or dark brown. Lately I've been using silk as a material on these shades.

8 There are several sources now for amber filament bulbs. I've used a series of them to light my own hallways and kitchen. When dimmed they feel like candlelight and create the warmest quality of light. They can be wonderful in a floor lamp near a sofa or chair since there is no harsh illumination you look up.

9 A favorite lighting solution I use often is to place a small lamp on top of a tall chest. This is what I did at my house on Long Island. It's always the first lamp I turn on when I get there and it stays on until I return to the city. It becomes my home base—the place where I put my watch and wallet at night . . . the night-light never goes off.



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This view and lower left: Chicago-based designer Alessandra Branca created two seating areas in the living room—one near the fireplace, and one with views of the front yard. She placed a round skirted table in the middle of the room below a 19th-century English copper lantern from Hollyhock. Benches are custom made by the designer and covered in Bourbon II in hibiscus from Manuel Canovas. She also designed the wallpaper, which is made of hand-painted silk paper by de Gournay. Upper left: In the entrance hallway, designer Jamie Drake made an urban statement with bold purple walls and abstract paintings. The marble floor is from Paris Ceramics.



this page: The dining room had yellow oak wainscoting of an awkward height that posed a challenge for designer Tob Stringer, who replaced it, painted it white, and set it off wi walls painted deep coral. He also lined the walls with sepia- tone photographs by Douglas Hill. The chairs and rug are from Stringer's new line for TexStyle. Opposite: The kitche by Gary Paul, features Wood-Mode cabinetry stained a celadon green and a 13-by-6-foot mahogany island topped with marble. Sink and faucets by Rohl. Inset: The English Arts & Crafts table, circa 1900, is from John Alexander, Ltd.

own," Stringer says. "It has a telltale bit of sculinity about it."

Indeed, except for Madeline Roth's whim-al, over-the-top teen's room with its car-onlike sense of fun, every space in this -bedroom, nine-bathroom residence has a e gender neutrality about it. Neither are the oms readily identifiable as modern or tradi-nal; they blend lots of disparate elements. anca's living room is, as she says, "feminine tailored, high and low, comfortable and gant, uptown and downtown, rock and l and country." That's a tall order for any om, but one she fills. Antique and modern niture share space here; door panels were noved from steel cabinets, which were n lined with a coral red silk. It's a perfect mple of taking something old and mak-it new. Likewise, Gustavian chairs were dated in gingham fabric. A round skirted le anchors the room and invites people to o and linger, as opposed to rushing past to of two seating areas.

Clockwise from top left: In the family room, Barlow Tyrie surrounded a bar with traditional square-backed fir chairs from Hickory Chair. Another view of the room shows a Philippe Mulholland Sofa in Belgian linen with silk brocade trim under an oversize Italian lampshade. The library, designed by Alex Jordan and Dan Smieszny of Gregga Jordan Smieszny, includes a Philips plasma television screen above the fireplace. Another library view shows a sofa and leather armchairs from O.G.Z. Opposite, above: Designer Tony Stavish placed the sunroom fireplace flush with the floor to give the room an outdoor pavilion feel. Opposite, below: Culliton Quinn filled the backyard with perennials; teak furniture on a pea gravel patio is by Barlow Tyrie.









On the second floor, Alexa Hampton's aster bedroom suite with a separate sit- ng area and fireplace features much of r own line of furniture; its walls are ithed in a sophisticated, subtle light ue. The guest rooms nearby make cre- ive use of texture; in one, a faux treat- ent makes it look as though walls are ed with a textured cloth; in another, itural woven paper covers other walls. athryn M. Ireland's guest suite looks as ough it were plucked straight out of a ris hotel, with its bead-board ceiling and ordinated fabric. It's a garret room with its eccentricities.

Surprising touches are scattered roughout the house: steel lattice replaces ss doors on living room cabinets; vin- ge fabrics cover window seats; an over- ge gold-leafed mirror adds depth to a est room; antique Greek fishing baskets ve as light fixtures in the California- m master bath; a giant lampshade ture adds whimsy to the family room; tique clocks from a train station keep ngs running smoothly in the kitchen.

In the former attic space on the third or, Soucie Horner created an intimate ding/study area that beckons with its ped ceilings—a nice contrast to the ndness of the main floor's rooms. Here, design loosens up a bit, incorporating nic elements and bold colors.

"Our larger goal was to avoid the show- use syndrome, where none of the rooms w together," Stringer says. To that end, coral in Stringer's dining room jumps oss the hallway into the living room; the ocolate colors in his room likewise are eated in the large eat-in kitchen. Mis- n accomplished.

"It will be the finest house in Glen- ," Mayfield says. And that's saying a When that family returns from dinner, y'll be glad they're home. ●

use Beautiful's Fall 2004 Makeover owhouse in Glencoe, IL, will be open he public from September 12 through tober 10, from 9:30 A.M.–3 P.M. on kdays and from 11 A.M.–4 P.M. on kends. Admission is $30, with ceeds going to the Infant Welfare iety of Chicago. For information, t www.hbmakeovershowhouse.com all 847-242-9818.





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Dramatic Transformation

When a house undergoes such an extreme renovation, the magic is in the details

AFTER



BEFORE AND AFTER: Alessandra Branca gave the living room a facelift, painting darkly stained French doors off-white, installing a custom wallpaper from de Gournay, and carpeting the space with Abaca Jacquard from the Natural Carpet Company. The Atelier Branca benches are covered in a Manuel Canovas silk. The hanging lantern is from Hollyhock.

BEFORE



RIGHT AND BELOW: Designer Tom Stringer modernized the stuffy dining room, updating the wood paneling with coats of creamy white paint, and swapping out moribund wallpaper in favor of custom-mixed coral shades. A brassy light fixture was replaced by a sleek version from Niermann Weeks that contributes a fair share of glamour, thanks to gold-leaf detailing. The mahogany table and Chinese Chippendale armchair are from Dessin Fournir. The dining chairs and the rug are Stringer's own designs. Shades were made from a Rogers & Goffigon wool sheer.

AFTER



BEFORE



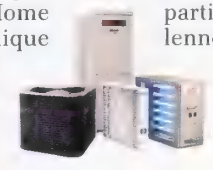


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AFTER



DESIGNER TIP

When working with color, keep it simple. Only three basic hues color Barclay Butera's chic but comfy family room: brown, cream, and pink. But the intensity of their shades varies dusty rose, to pale salmon, to warm terra-cotta bringing visual complexity to the scene without getting too frenetic.

BEFORE



BEFORE AND AFTER: The family room by Barclay Butera is a playful but sophisticated mix of contemporary and traditional elements that was completely reconstructed in the renovation. The mantel is from Materials Marketing. The tufted Davis wing chairs and Mulholland sofas are from Butera's own line. Wallpaper is from Ralph Lauren Home.

RIGHT: The old sunroom had been located off the main house and was demolished in the renovation. It was replaced by a new sunroom designed by Tony Stavish, who used exposed brick, tumbled travertine floors, and unfinished knotty pine ceiling planks. Windows by JELD-WEN are furnished with woven wooden blinds from Hunter Douglas and curtains made from a Highland Court sheer by Duralee. The vintage iron daybed was found at an estate sale and is slipcovered in hemp linen. The lacquered cocktail table is from the Golden Triangle. The bamboo planter is from Architectural Artifacts.



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DESIGNER TIP

The design dictate that **form should follow function** is nowhere as imperative as in the kitchen, where poor placement of a major appliance can mean years of inefficiency. Before renovating, determine your needs and consult a professional.



ABOVE: New York–based designer Gary Paul kept to a celadon green, rich mahogany, and off-white color scheme in the kitchen, which is equipped with a stove and appliance from Jenn-Air. The backsplash tiles are from Pratt & Larson through Materials Marketing. Pulls and knobs are from Chicago Brass.





ABOVE: The Gary Paul–designed laundry room connects to the kitchen and retains the same muted colors. A flat screen TV from Philips above the washer and dryer from Maytag makes the prospect of folding clothes less tiresome. The ceiling fan is from Ellington. The tufted armchair is covered in a Scalamandre fabric. Shades and towels are from



BEFORE AND AFTER: An awkward kitchen configuration remedied by widening the passageway between countertop and island and relocating major appliances, with the stove placed opposite the sink, which was in turn relocated near the dishwasher. Plain white cabinets and countertops were ripped out and replaced with custom work by Wood-Mode. Aqua Marina marble from Marble Crafters.

Highlights

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DESIGNER TIP

Divide a large bedroom into furniture groups. Fill the area near the bed with side tables and the remaining space with other arrangements: a writing desk and chair by the window, a chaise and cocktail table at the far side of the room.

LEFT: Much of the furniture—including the bed and armchairs—in the master bedroom designed by Alexa Hampton is from her forthcoming line by Hickory Chair. They are covered in fabrics from a collection she created for Kravet. Light Blue #22 from Farrow & Ball covers the walls. Bedding is by Leontine Linens.

BELOW: The adjoining master bathroom was designed by Michael Berman and has a freestanding tub and fittings from Kohler positioned by a bank of windows for a view of the treetops. The silver tray is from JF Chen Antiques in Los Angeles. The curtain fabric is from Knoll Textiles.

BEFORE



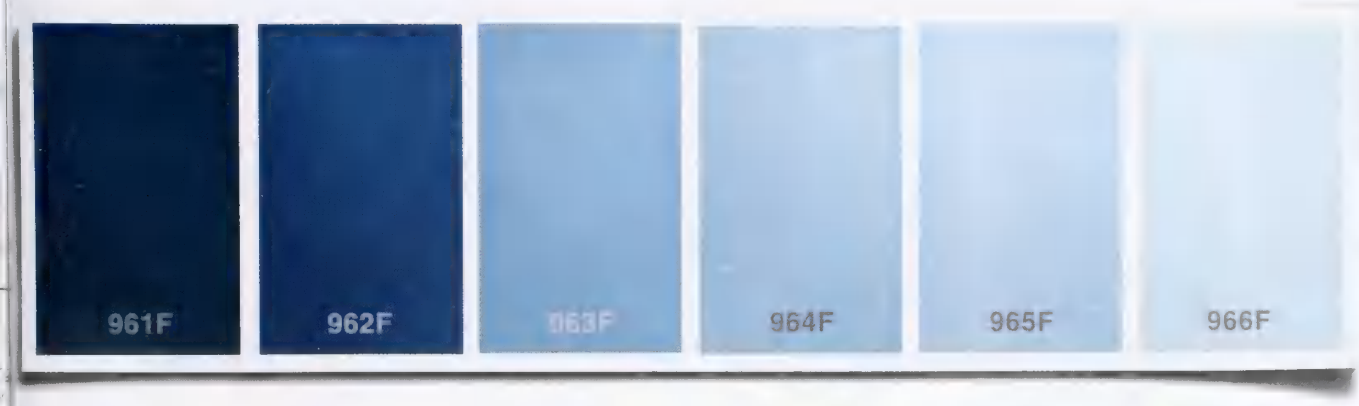
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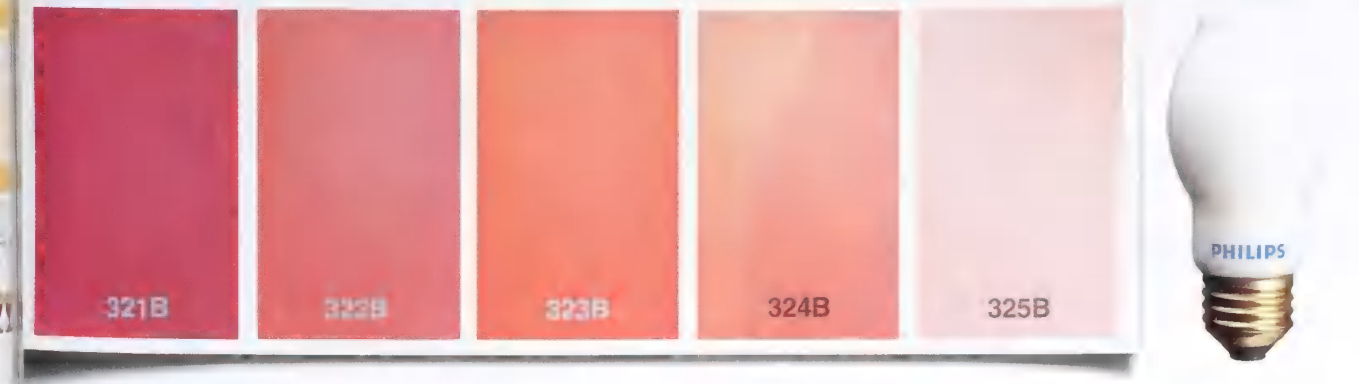
A window seat concealing a bank of heating ducts was eliminated during the renovation, freeing up space for a writing desk with a view of the outdoors. The room was reimagined in a soothing palette of pale blues with cream accents; outdated vertical blinds were replaced with proper curtains using Kravet fabric in a complimentary shade, and carpet is chestry in lime from Stark.











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DESIGNER TIP

A guest room can be a challenge. Stick to **soothing hues** and make sure the bed and bedding are comfortable and the best you can afford. Provide good bedside lighting and plenty of empty drawers and shelves.



ABOVE, LEFT AND RIGHT: Nancy Corzine and Dennis L. Hunt designed this guest room with items from Corzine's furniture and fabric lines. The Canton bed is gilt-trimmed and in a black crackle finish; the headboard is made from Corzine's Diamante fabric in aqua. The Serpentine Nite chest is made from African walnut and features more gold trim. The Murano Gold Sphere lamps have custom shades.

RIGHT: In a guest room decorated by Jeffrey Wyngarden and Athalie Derse, curtains are made from sheer Mulberry linen through Lee Jofa. The custom tufted headboard is covered in Lucia by Rogers & Goffigon. The bedside tables were purchased at Scott Estepp Antiques. The circa 1940 crystal and Lucite lamps are from Chameleon. The carpet is from Mohawk Flooring.




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DESIGNER TIP

Combining patterns isn't rocket science. Kathryn M. Ireland uses wildly different prints in her guest room but stuck with common colorways: yellow and tones appear throughout. It does hurt that the space is small the technique is easier to achieve in doses that don't boggle the eye.



ABOVE LEFT AND RIGHT: Kathryn M. Ireland's own fabric design, Red Paisley Stripe, dominates the guest room she fashioned. The Louis XV-style bed is covered in a coverlet made from Yellow Ribbed fabric piped in Red Ribbed, both also from Ireland's line. The maple mirror is from Richard Norton. The Bonheur-du-jour desk and chest are from Grange.

RIGHT: A young teen's room is painted in Loch Lomond from Pratt & Lambert in a scheme by Madeline Roth. The dressing table, mannequin-head lamp, and hatboxes are all from Pariscope, Roth's Geneva, Illinois, home furnishings shop. The slipper chair is covered in Bosporus Ottoman from Brunschwig & Fils.





RIGHT: The third floor had suffered water damage (this picture is of a storage space) and was gutted and reconfigured to accommodate a simpler floor plan that reflects a bet



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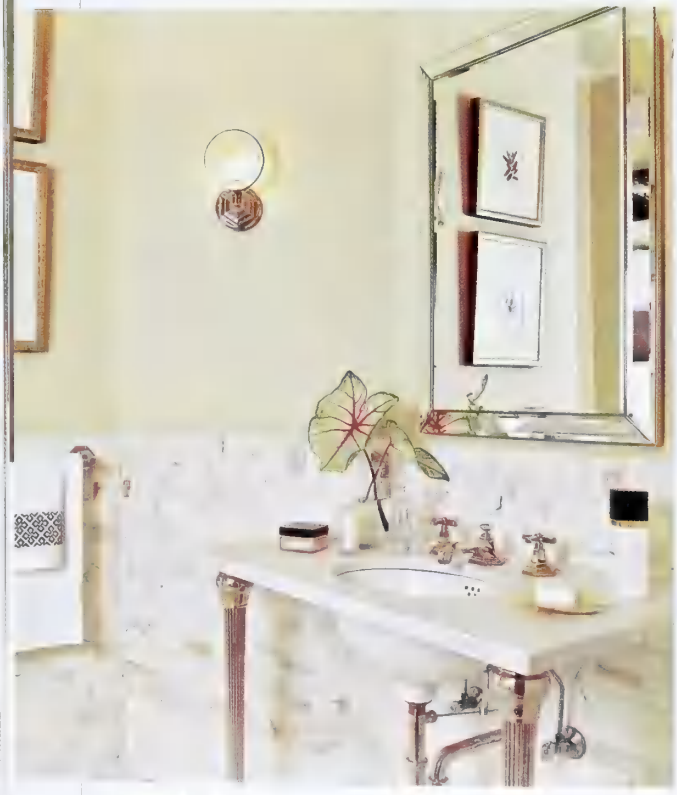
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DESIGNER TIP

Every bathroom needs good lighting and a great mirror. Sconces reflect light at eye level, and when a **mirror over the sink** is not possible, as is the case in Gary Paul's guest bathroom (right), a swing-arm model does the trick.





ABOVE: Barclay Butera designed a first-floor powder room with glamour in mind: the Carrara marble sink is from the Michael S. Smith collection at Kallista, as are the mirror and sconces. Tile is from Materials Marketing. Bath products are from Chanel.



ABOVE: The bathroom adjoining the guest room Kathryn M. Ireland designed incorporates the same Red Paisley Stripe fabric; the bamboo mirror is from Richard Norton. The sink is from [illegible] and the sconces are from Vaughan.

ABOVE: In a guest bathroom designed by Gary Paul, the Kathryn console sink from Kohler matches the sophistication of the intricately patterned wallpaper from Trustworth Studios. The blinds are from Hunter Douglas. The tile is by Pratt & Larson. The valance was made from Portofino linen from Scalamandré.


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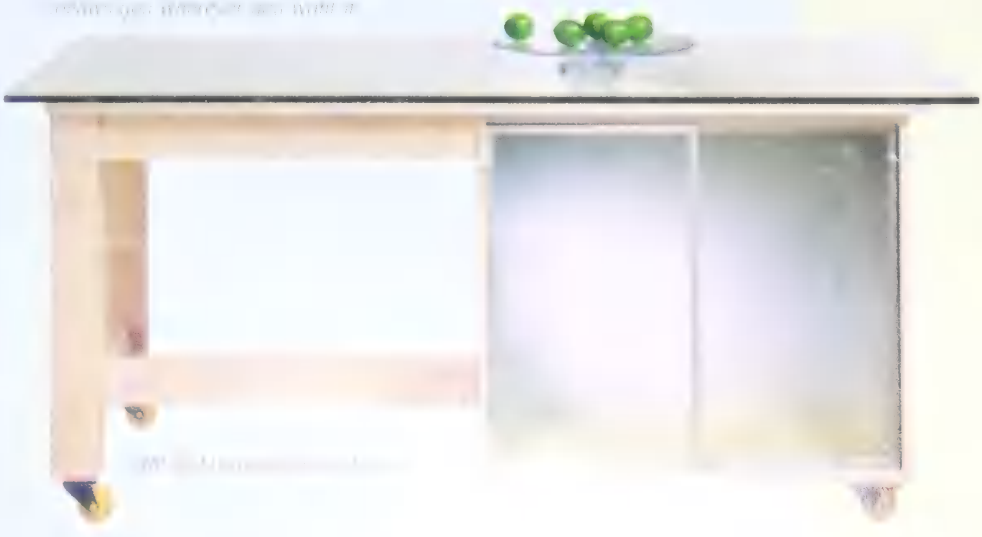
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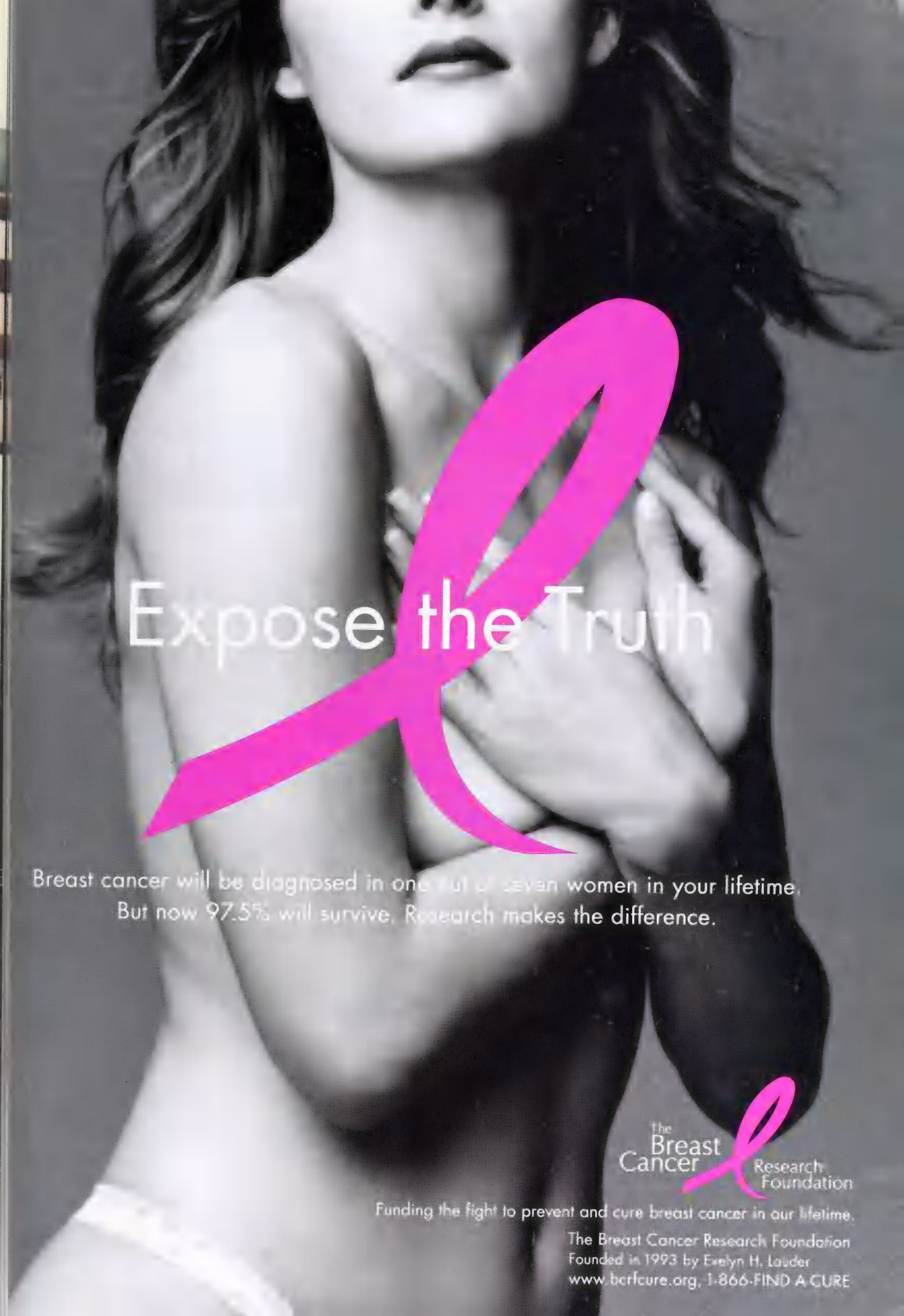
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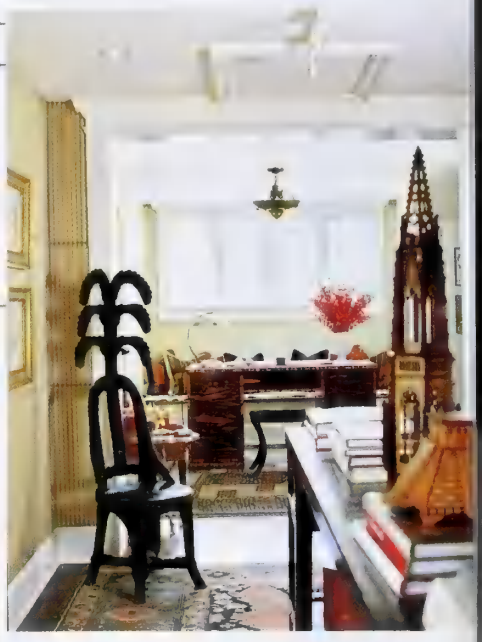
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DESIGNER TIP

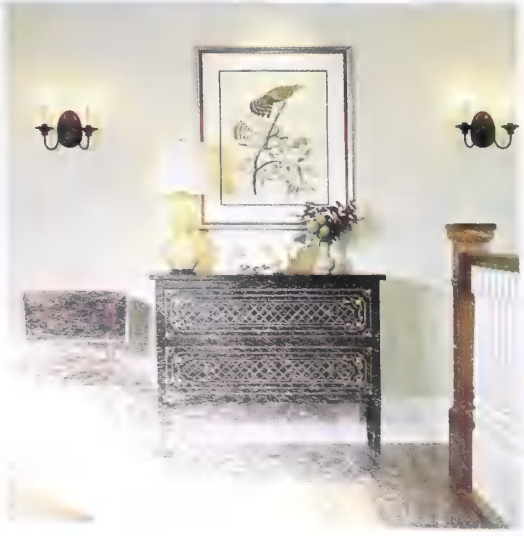
Don't overlook undefined spaces like landings and hallways. An ample passageway can become the ideal spot to display a growing **art collection**, and even a small patch of unused space by a staircase can become a restful sitting area.



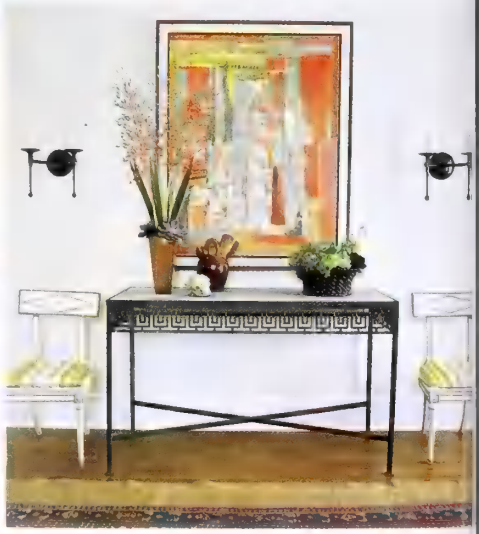


ABOVE: A third-floor gallery next to the study was designed by Shea Soucie and Martin Horner. It includes a 19th-century Chinese pedestal altar table topped with books and architectural models. The walls are lined in panels made from Kravet fabric.

LEFT: The study, also by Soucie and Horner, is furnished with a rare Soumak rug from Oscar Isberian. The Swedish coffee table, made from rosewood, zebrawood, and ebonized birch, is from Svenska Möbler. The alabaster table lamps sit on Roman end tables from Mrs MacDougall. Antique side chairs are also from Svenska Möbler.



RIGHT: Two landings designed by Jeffrey Wyngarden and Athalie Derse. The circa-1920 Greek key console (far right) is from Gary Gandelman Antiques and is flanked by a pair of Directoire side chairs. The Barbarini chest (near right) is by Patina Inc (800-[illegible]); klismos chair is [illegible]



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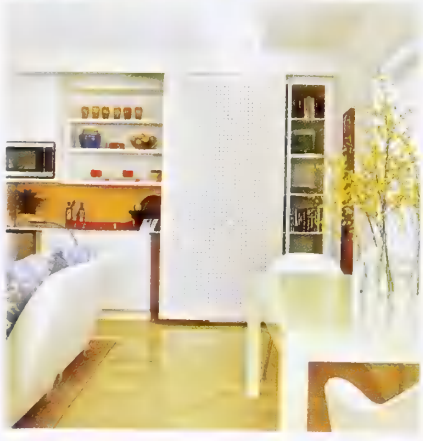
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DESIGNER TIP

Modern design doesn't have to be cold. Warm up a clean-lined space with bright colors and soften sharp edges by adding different textures with accessories. Even an unexpectedly lush flower arrangement can help to ground a too-sleek room.



ABOVE In the guesthouse, R. Thomas Gunkelman and Andrew Flesher opted for Mod. The bed in the sleeping nook has a coverlet made from Matisse by Clarence House, pillows are from Gatsby by Donghia. A flat screen television from Philips hangs opposite.

TOP The Parsons table was a custom piece the designers had lacquered in Light Daffodil (#2027-60) from Benjamin Moore. The chaise is an Eames design from Design Within Reach; the Saarinen armchair at the table is by Knoll.

ABOVE A storage space by Plain & Fancy features a door that slides to reveal plenty of shelving where guests can stow their things. The wood flooring is from Armstrong.

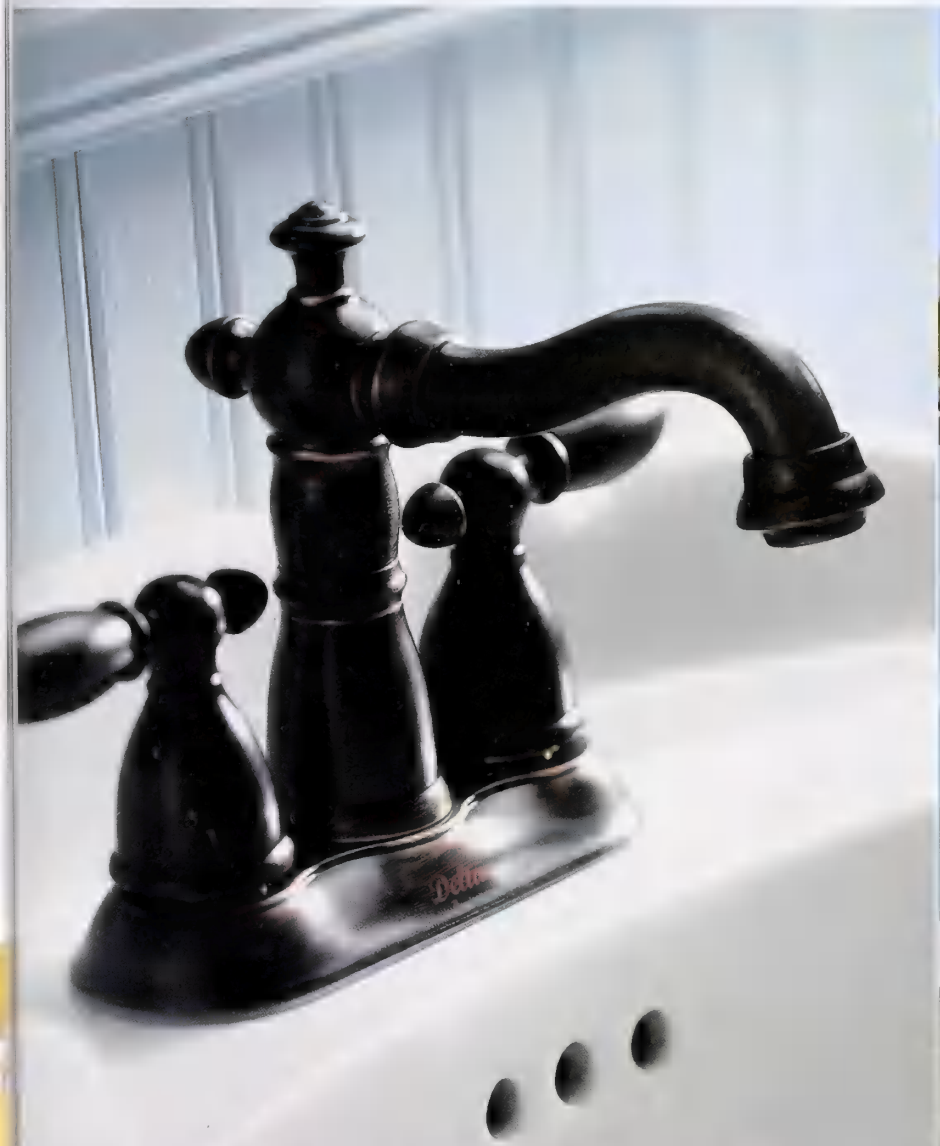
RIGHT The Villa si[illegible] furnished with pillows made [illegible] toria Hagan Home. The Jean [illegible] from Mrs MacDouga[illegible]

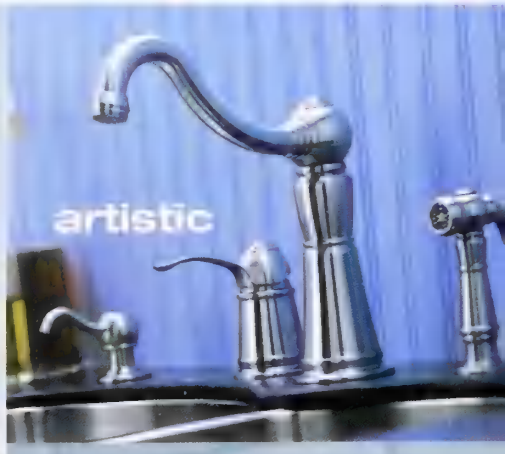






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DESIGNER TIP

The key to clutter control is organization. Make sure everything has its place. Built-in features like cubbies and hooks keep piles' worth of stuff neatly arranged and avoid an eyesore.

LEFT: In the basement, Tony Stavish furnished a space that is both lounge and entertainment center. The leather chair and sofa are from Natuzzi; the wicker counter stools are from Grange. The ottoman from Holly Hunt is covered in a silk velvet from Beacon Hill through Robert Allen.





ABOVE AND RIGHT: The garage, designed by GarageTek, has bins and shelves so toys and tools stay out of the way. Hooks for hanging bikes keep the space clear for parked cars. Children's personalized lockers are placed within easy reach.

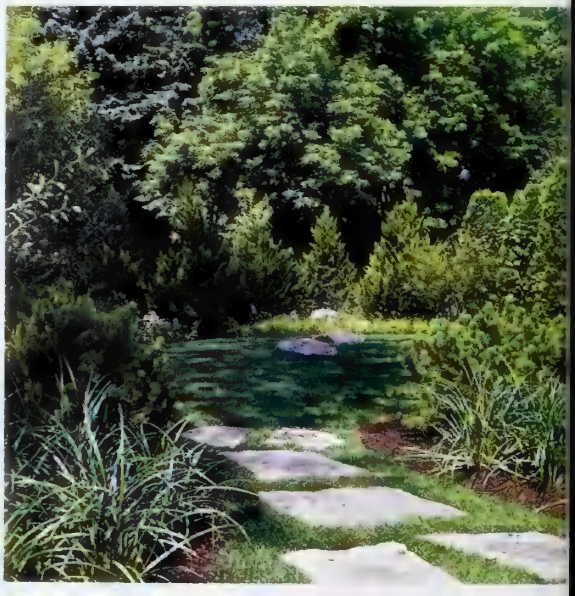

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ABOVE: A sunporch designed by Avi Adler and David Stark is made for relaxation. Rocking chairs are from L.L. Bean. Pillows are made from a Sunbrella fabric for Glen Raven.

DESIGNER TIP

Outdoor spaces should be furnished for comfort. Porches, patios, and expanses of lawn can function as outdoor living and dining rooms when weather permits, so do skimp. Just stick to sturdy materials like teak that can withstand the elements.



ABOVE: The side yard, designed by Carrie Woleben-Meade at Mariani Landscape, features a weathered flagstone path and is planted with rose of Sharon and hawthorn.





ABOVE, LEFT AND RIGHT: The rear [illegible] is an ideal setting for a barbecue. [illegible] designed by Brian Culliton and Tony [illegible], a Weber gas grill by Electrolux and [illegible] from Barlow Tyrie.


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"It was a dark traditional house that bore little relation to its setting. We gutted it to the frame and kept the basic facade"

LEFT: Architects Robbie Pich, Bill Harrison, and Greg Palmer of Harrison Design Associates set to work on a foursquare house originally built in the early 1900s that was plagued by conventions typical of the era. "It was a dark traditional house that bore little relation to its setting," says Harrison, describing the way the box-shaped structure sat on a triangular corner lot. "We gutted it to the frame and kept the basic facade." They also added two new wings that took better advantage of the shape of the property, allowed more light to flow into the interiors, and enclosed a terrace in the backyard (right). They removed the original but deteriorated brick from the front of the house and replaced it with handmade material. The clay tile roof was recovered in gray slate and a stone column front porch was added. The overgrown front yard that had obscured a view of the house from the street was also cleared up, which now makes it easier for passersby to admire the firm's handiwork: "The house now fits into the streetscape and is just lovely." ●






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Showhouse Resource

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ALESSANDRA BRANCA

Pages 100 and 101. Designer: **Alessandra Branca;** 312-787-6123. *Living room:* **Wallpaper** (C)—de Gournay (T); degournay.com. **Benches** (C), **Fabric** on bench, Bourbon II, Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Window treatment fabric,** Pirouette in Pollen—Rogers & Goffigon (T); 212-888-3242. **Carpet,** Abaca Jacquard—The Natural Carpet Company (T); 310-664-1420. **Lantern**—Hollyhock (R,T); hollyhockinc.com.

JAMIE DRAKE

Pages 100 and 101. Designer: **Jamie Drake;** Drake Design Associates; drakedesignassociates.com. *Entrance hallway:* **Crescent Console,** Studio H. Line; **cowhide benches,** Tilotis by Christian Liaigre; **lighting**—Holly Hunt (T); 312-661-1900. **Flooring**—Paris Ceramics (T); 212-644-2782. **Wall-covering**—Elizabeth Dow (R,T); 212-463-0144. **Moldings,** Architectural Stone & Tile—Materials Marketing (R,T); 312-226-0222. **Artwork**—Alexandra Penney; 212-888-8554. **Vases**—Manhing Imports (T); 212-684-5090. **Framing**—J. Pocker & Son (R,T); 800-443-3116. **Painting and wallcovering installation**—Hester Decorating Co. (R,T); 847-677-5130.

TOM STRINGER

Page 102. Designer: **Tom Stringer;** 312-664-0644. *Dining room:* **Table,** Sollis; **Armchairs**—Dessin Fournir (T); 312-661-0640. **Dining chairs; banquette; area rug** by designer—TexStyle; 800-524-1598. **Fabric** on dining chairs, Kilkenny—Classic Cloth (T); 785-434-2777. **Fabric** on armchair seats, Metro, Larsen—Cowtan & Tout (T); 212-647-6900. **Fabric** on banquette, Tanzania—Thomas Lavin (T); 310-278-2456. **Fabric** on pillows, Torelli—Classic Cloth, see above. **Fabric** on pillows, Cervo in Loam; **fabric** on shades, Edelweiss in Milk—Rogers & Goffigon (T); 212-888-3242. **Taffeta** on pillows, Chaumont, Christopher Norman—Kirk Brummel (T); 312-822-0760. **Trim on shades,** Warwick picot braid, Samuel & Sons; **fabric** for panels, Gertrude, Bergamo—Holly Hunt, see above. **Banding** for drapery and lumbar pillows, Velours Olympia; **fringe,** Marabout—Clarence House (T); 800-803-2850. **Fabric** for lumbar pillows, Caleche—Osborne & Little (T); 212-751-3333. **Chandelier,** Capucine by Niermann Weeks—Nancy Corzine (T); 312-645-4500. **Lampshades** (C)—Benko Lamps (R,T); 708-458-7965. **Flatware,** Arte Italica; **Button bowl; plate and stand; Ring; salad servers; resin apple**—Material Possessions (R,T); 312-280-4885. **Table linens** (C)—Mia Tavola (R,T); miatavola.com. **Chests**—Asian Dynasty (R,T); 847-778-2639.

GARY PAUL

Pages 103 and 112. Designer: **Gary Paul;** 212-678-5007. *Kitchen:* **Wall color,** Pale Hound—Farrow & Ball (M); 888-511-1121. **Marble countertop,** Aqua Marina—Marble Crafters (R,T); 610-497-6000. **Carpet runner,** Quasar Broadband—Patterson, Flynn & Martin (T); 212-688-7700. **Sconce**—Visual Comfort (R,T); 212-595-0996. **Valance fabric,** Villa Louis Windrush; **banquette cushion fabric;** Zerbino—Scalamandré (T); 800-932-4361. **Valance trim,** Warwick Picot braid; **banquette cushion trim,** Cord on Tape—Samuel & Sons (T); 212-704-8000. **Sink, faucets and pot filler**—Rohl (M); 800-777-9762. **Backsplash tile,** Pratt & Larson—Materials Marketing, see above. **Cabinet pulls,** Ives; **knobs,** Baldwin—Chicago Brass (R,T); 847-926-0001. **Cabinet lights**—Juno Lighting (R,T); 800-323-5068. **Appliances**—Jenn-Air (M); 800-688-1100. *Breakfast room:* **Dining table,** Liberty & Co; **Sussex armchairs**—John Alexander (R,T); 215-242-0741. **Sussex side chairs; paintings; pottery; flatware**—Michael FitzSimmons (R,T); 312-787-0496. **China and Crystal**—William Yeoward (R,T); 800-818-8484. **Kitchen accessories**—Williams-Sonoma (R,MO); williams-sonoma.com. *Laundry room:* **Wall color,** Hound in Lemon—Farrow & Ball, see above. **Armchair**—Scalamandré, see above. **Cabinetry**—SpacesandViews, see above. **Runner,** Dorchester—Patterson, Flynn & Martin, see above. **Fan,** Opus—Ellington (T); 800-527-1292. **Valance fabric,** Portofino Contract Sheer—Scalamandré, see above. **Valance trim,** Picot Braid—Samuel & Sons, see above. **Linens,** SDH—Bedside Manor (R,T); 888-295-8371. **Washer/dryer**—Maytag (M); 800-688-9900. **Sink,** Alcott—Kohler (M); 800-456-4537. **TV**—Philips (M); philips.com. **TV swing-arm**—Omnimount, see above. **Cabinet pulls,** Ives; **knobs,** Baldwin—Chicago Brass, see above. **Cabinet lights**—Juno Lighting; see above. *Master bathroom:* **Sink,** Kathryn; **faucet,** Memoir Stately—Brizo; see above. **Valance fabric,** Portofino Contract Sheer; see above. **Valance trim,** [illegible]; see above. **Tile,** [illegible]; see above. **Make-up mirror**—[illegible]; **dish**—Lorena Barrezueta; **paper,** The Saladin—Trus[illegible]; **Sconce**—Siena Design (R,T); sien[illegible].

ALEXA HAMPTON

Pages 104, 105, and 155. Designer: Alexa Hampton; 4110. *Master bedroom:* **Paint,** Light [illegible]; see above. **Painting**—Hester Decorating Co. (R,T); 847-677-5130. **Napoleon III chair; side chair, tables; desk;** [illegible]; Alexa Hampton Collection—Kravet (T); 800-645-9068. *Fabrics:* **window treatments** #25338-05, armchair #25313-23; **bed,** #25293-5; **Napoleon III chair,** #25293-5; **Sofa pillows,** #25317-435, #25273-516; **lumbar pillow,** 25276-13; **slipper chair,** #25307-35; **chair,** #25274-13; **chair and ottoman;** #25274-13, Alexa Hampton Collection—Kravet (T); 800-645-9068. **Linens**—Leontine Linens (M); 504-899-7833. **Carpet**—Stark Carpet (T); 212-752-9000. **Framing**—J. Pocker & Son, see above. **Hardware**—P.E. Guerin (R,T); 212-243-5270. **Hearth stone and surround**—Materials Marketing, see above. **Sconces**—Christopher Norman (T); 212-644-4100.

MICHAEL BERMAN

Pages 105 and 114. Designer: **Michael Berman;** 323-933-0220. *Master bathroom:* **Silver table**—JF Chen Antiques (T); 323-655-6310. **Trouville chair** by designer—Design Atelier (T); 312-822-0440. **Tub; fittings**—Kohler, see above. **Stone; tile**—Materials Marketing, see above. **Sconces**—Remains Lighting (R,T); 212-675-8051. **Mirror** (C). **Drapery fabric**—Knoll Textiles (R,T); 310-289-5800. **Towels,** SDH—Bedside Manor, see above.

BARCLAY BUTERA

Pages 106, 110, and 120. Designer: **Barclay Butera;** 949-650-1755. *Family room:* **Flare-backed chairs; fabric; white table**—Hickory Chair, see above. **Wing chair,** Davis; **sofa,** Mulholland C). **Wallpaper,** Nanking—Ralph Lauren Home (M); 888-475-7674. **Lamp**—Kichler Lighting (T); 888-659-8809. **Mantel**—Materials Marketing, see above. *Guest bathroom:* **Sink; mirror; sconces,** Michael S. Smith Collection—Kallista (R,T); 888-452-5547.

GREGGA JORDAN SMIESZNY

Page 106. Designers: **Alex Jordan, Dan Smieszny.** *Project designer:* **Stephan Jones;** 312-787-0017. *Library:* **Sofa; Bridgewater lounge chair; leather armchairs; upholstery**—O.G.Z. (T); 773-287-9558. **Sofa and chair fabric,** Alma—Pierre Frey (T); 212-213-3099. **Leather armchair fabric,** Afti—Keleen Leathers (T); 708-409-9800. **Ole Wanscher armchair fabric,**



Puti—Rogers & Goffigon, see above. **Rope lounge chair,** John Himmel—Holly Hunt, see above. **Fabric,** Sandon—Colefax & Fowler (T); 212-753-4488. **Game table,** Dennis & Leen—Holly Hunt, see above. **End tables** through designers. **Tree Trunk drink table**—Tucker Robbins (T); 312-527-0557. **Cocktail table base**—Paul Ferrante (T); 323-653-4142. **Cocktail table top**—RocheBelle (T); 847-677-7260. **Curtain fabric,** Pasha—Indika (R,T); 760-779-8255. **Fire screen,** Lyle & Umbach—Holly Hunt, see above. **Lamps**—The Golden Triangle (R,T); 312-755-1266. **Sconces,** Christopher Norman—Kirk Brummel, see above. **Seagrass rug**—Patterson, Flynn & Martin, see above. **Area rug**—Primitive Artworks (R,T); 312-943-3770.

TONY STAVISH

Pages 107, 110, and 126. Designer: **Tony Stavish;** 773-227-0117. *Sun room. Chair and ottoman:* **Finish,** Tea—Benjamin Moore (M); 800-672-4686. **Fabric,** Le Foret in beige—Clarence House, see above. **Cord,** Canamo flanged by Place Vendome—Area International (T); 312-644-0595. **Stool**—Summerhill (T); 312-467-6860. **Cocktail table**—The Golden Triangle, see above. **Mantel; floor tile and inlay,** Travertine in walnut—Materials Marketing, see above. **Sheer,** in Mocha—Highland Court at Duralee Fabrics (T); 800-387-2533. **Banding,** Campiello, Bergamo—Holly Hunt, see above. **Drapery hardware,** Earth Rust—Robert Allen (T); 800-333-3777. **Blinds,** Tahiti—Hunter Douglas (M); 800-437-4233. **Shades,** drum paper—A Lamp & Fixture Shoppe (R,T); 773-871-0220. **Floor lamp**—Treillage (R,T); 212-535-2288. **Planter**—Arch. Artifacts (R,T); 773-348-[illegible]. **Wall color,** Kodiak Grey—Pratt & Lambert (R); 800-289-[illegible]. *Basement/TV room:* **Sofa; chairs,** Tulip Arm—Natuzzi (M); 800-262-9063. **Pillow fabric on leather chairs,** Circle [illegible] Scarlet—Robert Allen, see above. **TV**—Philips, see [illegible]. **Ottoman**—Holly Hunt (T); 312-644-1728. **Fabric** on [illegible] Velvet, Beacon Hill—Robert Allen, see above. [illegible] Zoeppritz—SDH, see above. **Kang chest**—[illegible], see above. **Stools,** Mirabeau—Grange [illegible] Mohawk Flooring, see above.

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QUINN LANDSCAPE ARCHITECTURE WORKSHOP

Pages 107 and 128. Landscape designers/project managers: **Quinn and Brian Culliton;** 773-276-4381. **Grill**—Electrolu[illegible] electrolux.com. **Pots**—Trellis & Trugs (R); 847-784-[illegible]. **Furniture**—Barlow Tyrie (T); 312-527-2397. **Perenni[illegible] groundcover**—Twixwood Nursery (T); 269-471-7408. **tree care and preservation**—Autumn Tree Care E[illegible] autumntree.com.

NANCY CORZINE AND DENNIS HUNT

Page 116. Designers: **Nancy Corzine and Dennis L.** 212-223-8340. *Guest bedroom:* **Bed,** Canton in Black c[illegible]; **headboard fabric and duvet,** Diamante in aqua; **Euros** Chantel in aqua; **Queen shams,** Maze in seafoam; **Sta sham,** Candy Stripe in aqua; **chests,** Serpentine in A Walnut; **lamps,** Murano Gold Sphere in aqua; **curtains,** ways in seafoam; **shades,** Diamante in aqua, with bias, Stripe in aqua; **lounge chair,** Chambord, Candy Stripe in **bench,** bamboo; **fabric** on bench, Beautiful Roses in aqu **ror**—all Nancy Corzine.

JEFFREY WYNGARDEN AND ATHALIE DER[illegible]

Page 116 and 122. Designers: **Jeffrey Wyngarden and A Derse;** 773-935-3698. *Guest bedroom:* **Headboard** Lucia—Rogers & Goffigon (T); 847-295-8595. **Linens**—(R,MO); 800-35-853-7388. **Throw pillows** (C). **Drapery** Linen Tuft, Mulberry—Lee Jofa (T); 800-453-3563 **pet**—Mohawk Flooring, see above. **Lamps**—Chameleon 212-355-6300. *Landing, left:* **Barbarini chest** by Patina— Hunt, see above. **Double Gourd lamp**—Christopher Spitz (T); 212-563-1144. *Landing, right:* **Directoire chairs**—A Derse, see above. **Console**—Gary Gandelman Antiques 215-962-7222. **Jansen sconces** by Mattaliano—Holly see above.

KATHRYN IRELAND

Pages 118 and 120. Designer: **Kathryn M. Ireland;** 310 4351. *Guest bedroom: Fabrics:* **Headboard,** George Gree side, Red Paisley Stripe inside; **wall,** Red Paisley Stripe; **b window shade,** Red Paisley Stripe; **pillows,** Red Ticking; **b and bedspread,** Yellow Ribbed; **window seat,** Otis Red; George Green; **robe; ceiling lamp** all by designer. **Stool**—Magnificent Shoppe (R); 847-446-6340. **Desk,** Bonheur-d PD220; **chest,** PM310—Grange, see above. **Lamp,** #T **nightstand,** #R-113; **mirror,** #T-16—Richard Norton (T) 644-9359. **Lampshades**—Vaughan (T); 212-319-7070. **chair; headboard; footboard**—Atelier Branca (T); 312 6123. **Area rug**—Village Carpets (R,T); 847-446-3800. *bathroom:* **Mirror,** TX123—Richard Norton, see above **lights,** WL81/1/N—Vaughan Designs (T); 212-319-7070 **cets,** 153-3-CP; **sink,** K3039, Kathryn Console; **towel bar; holder**—Kohler, see above. **Wall fabric,** Red Paisley stripe

MADELINE ROTH

Page 118. Designer: **Madeline Roth, Pariscope;** 630-232 *Teen's room:* **Slipper chair**—Red Eye Antiques (R,T); 77 2020. **Fabric,** Bosporus Ottoman—Brunschwig & Fil 212-838-7878. **Dressing table; hatboxes; lamp**—Paris see above. **Paint,** Loch Lomond and Ancestral—Pr Lambert, see above.

SHEA SOUCIE AND MARTIN HORNER

Page 122. Designer: **Shea Soucie, Martin Horner;** 312-755 **Models; red box, books**—Soucie Horner, see above. **Wall fabric,** #24298-16—Kravet, see above. **Moisol chair,** by tian Astugueveille—Holly Hunt, see above. **Lighting**—Lighting, see above. *Study:* **Rug,** RG-3—Oscar Iberian 888-547-1010. **End tables,** Mrs MacDougall—Hinson (T); 212-688-5538. **Sofa,** Hughes Chevalier Charleston—festo (R,T); 312-664-0733. **Table; side chairs**—Svenska M (R,T); 312-595-9320. **Upholstery** on chairs, Modern ron—Kravet, see above. **Light fixture**—145 Antiques 212-807-1149.

R. THOMAS GUNKELMAN AND ANDREW FLES[illegible]

Page 124. Designers: **R. Thomas Gunkelman, Andrew Fl** 612-333-0526. *Guesthouse:* **Dining table** (C). **Table finis** quered in Light Daffodil—Benjamin Moore (M); 800-672- **Parsons table**—Acorn Woodworks (M); 612-617-1730. **Le chairs,** Saarinen—Knoll (R,T,M); 212-343-4000. **Floor** Hunting Lane—Hinson & Co., see above. **Chaise,** Eam Design Within Reach (R,T); 800-944-2233. **Painting** (b chaise)—Thomas Masters Gallery (R,T); 312-440-2322. **Sl chairs,** Villa Armless; **fabric on chairs,** La Louisette, Métap Fabrics—Donghia (T); 800-366-4442. **Pillows on chairs,** Spring—Victoria Hagan Home (R,T); 212-888-1168. **Cov** Matisse1—Clarence House, see above **Bedskirt; bedskir** #V936-013—Scalamandré, see above. **Bed pillows,** Ga Donghia, see above. **Rug,** A. Seymour, Tibet—Wes Kusk 612-339-6030. **Cabinet and sliding doors**—Plain & Fancy 800-437-9006. **Window treatments, wood blinds**—H Douglas, see above. **Fabric on wall,** Halex—Victoria H Home, see above.

GARAGETEK

Page 126. Designer: **GarageTek** (M); 866-664-2724. **Kid'z Lockers; Sports Gear Rack; Bicycle Rack; Bicycle H Bracketless Shelves; Modular Tile Floor**—GarageTek above **Paint,** Designer White—Pratt & Lambert, see abo

DAVID STARK AND AVI ADLER

Page 128. Designers: **David Stark, Avi Adler;** 718-243-0804 *porch:* **Rocking chairs**—L.L. Bean (R,MO); llbean.com. F on pillows, Parrot Canvas—Sunbrella Fabrics by Glen H Custom Fabrics (T); sunbrella.com. **Fabric** on runner, and wall, Baja Stripe in El Rosario Lime—Donghia, see ab

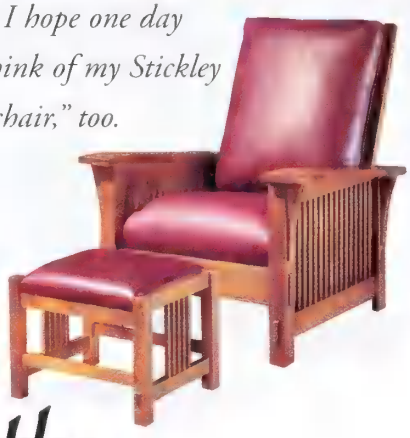
CARRIE WOLEBEN-MEADE

Page 128. Designer: **Carrie Woleben-Meade,** Mariani I scape; 847-234-2172. ■

My Stickley*



My Story... *I was just a kid when my parents brought home that Stickley chair. They were so proud. In time, it became "Dad's chair." To this day I can see him reading his morning paper, just like it was yesterday.... Now I'm in my early forties, I've got my own family: A wonderful wife, two sons, Kevin and Connor, our dachshund Snoops, and yes, my Dad's Stickley reading chair. It's just one of the many Stickley pieces we've collected over time. I hope one day the boys think of my Stickley as "Dad's chair," too.*



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ssic Mission to luxurious upholstery, and everything in between. Or order a Stickley catalog – there's one to suit every style.



This page: A polka-dotted Hermès vase sets a lighthearted tone in the dining room. Opposite: The striking wrought-iron mirror—a modern riff on Chippendale style—deftly marries the different eras represented by the 18th-century chest and the Eero Saarinen table. Designer T. Keller Donovan trimmed the custom-made chairs in blue ribbon studded with nailheads to add a little jewelry to the room. The Blake light fixture by Charles Edwards takes a traditional form and blows it up in size for an unconventional touch.

ALL REVVED UP

Writer: Christine Pittel
Photographer: Tria Giovan



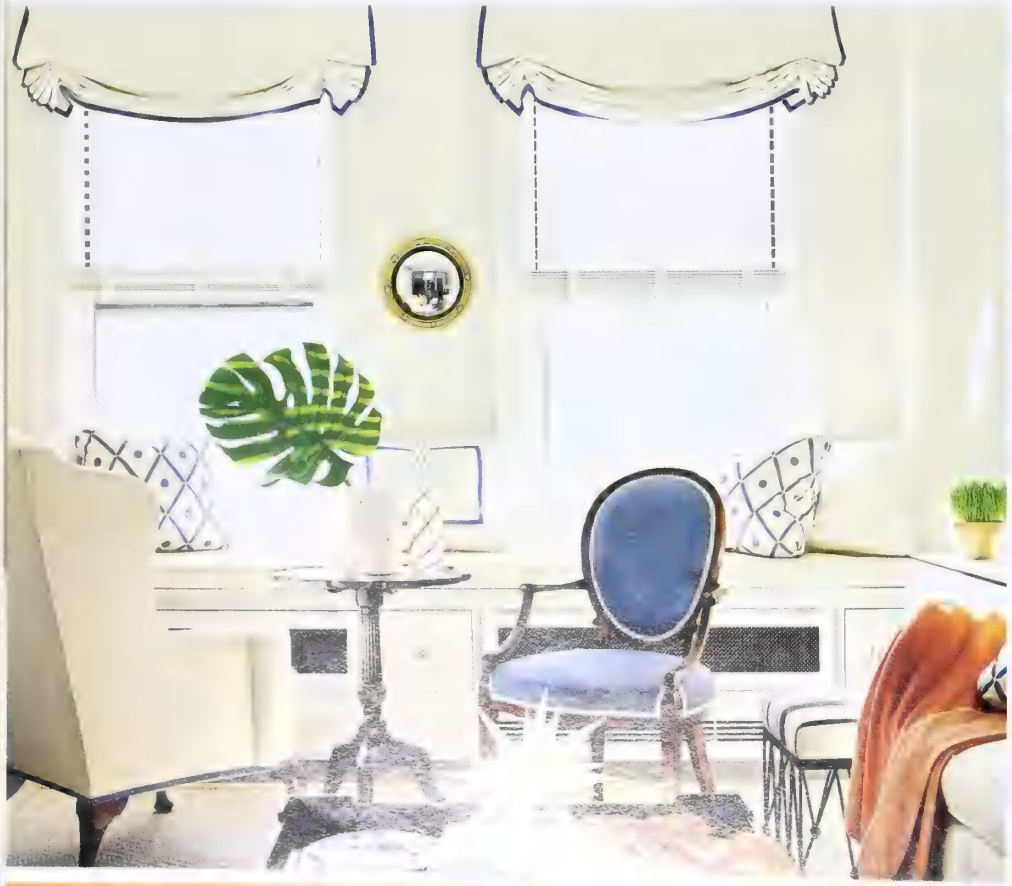
Designer T. Keller Donovan takes the classics for a ride in a Manhattan apartment, proving that furniture from different eras can live together in graceful harmony

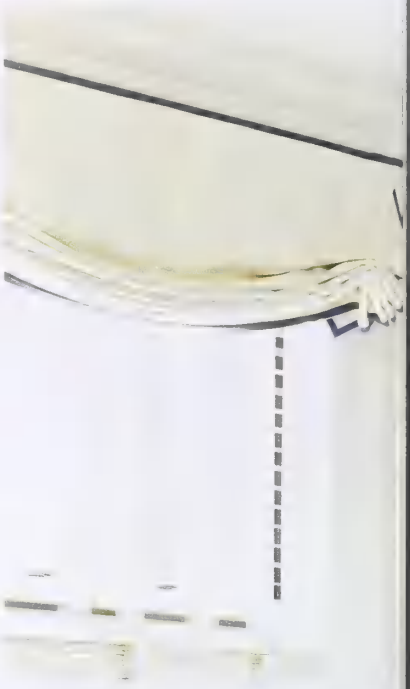
CALL IT A CLASSIC DESIGN DICHOTOMY. The client, Jennifer Bruder, liked the traditional furniture given to her by her mother but wondered whether there was a way to make it look younger and more fun. Enter T. Keller Donovan, a designer who appreciates tradition but never gets stuck in the past.

"Jennifer told me she had some antiques, but when I saw them I almost fell over," says Donovan. "There was a stunning English Regency console and a gorgeous bombé dresser—great things with wonderful character."

So he took off from there, pairing a fine 18th-century chest of drawers with a streamlined Eero Saarinen table in the dining room of Bruder's Manhattan apartment for a clean, fresh gloss on formality. In the living room he continued to subvert expectations, placing a cool white Parsons table within arm's reach of a Hepplewhite chair. "Just because these pieces were made in different centuries doesn't mean they can't cohabit happily," Donovan says. "I find that everything I love goes together."

In the guest room, that perspective led to putting Nantucket baskets on a curvaceous dresser and mounting creamware plates on pale gray walls. "Typically, you would put the bed where the dresser is, but I shoved it into the corner by the door to make space for a sitting area, which gives you two rooms for the price of one." A pair of pictures, ripped from a new book on urns, were framed and hung above the headboard. "That's one of my favorite things to do," says the designer, who used the







This view: The Shanghai tea able from Michael Berman for Profiles is traditional-looking but overscaled, big enough for Chinese takeout dinner. The ustom-made sofa is covered n Cowtan & Tout's Montrose. he Hepplewhite chair is overed in Zoffany fabric. ird paintings are by Robert lynn. Left: Crisp white Roman hades bound in blue hang ver the built-in windowseat.



Just because these pieces were made in different enturies doesn't mean they can't cohabit happily. find that everything I love goes together"



This page: The arrangement of pictures, plates, and brackets in the guest room is "eye candy," according to Donovan. The vase is glued onto the bracket in case someone slams the door. Donovan used Palma fabric from Manuel Canovas on the headboard and dust skirt. Coverlet is from Bergdorf Goodman. Opposite, above: The love seat is finished with a shark's-tooth skirt to add a little action at the base. Donovan loved the mirror from White on White (over the chest) because it looked like marzipan. Opposite below: Jennifer Bruder with Berkley, her golden retriever.





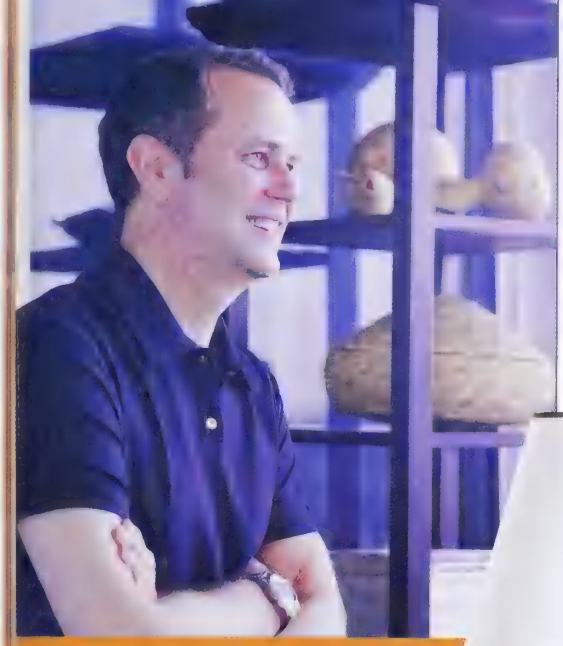
"I made space for a sitting area, which gives you two rooms for the price of one"

same technique for the flower close-ups in the master bedroom. "A lot of people agonize over art to the point where they never buy it. I hate empty walls."

Donovan's fabled gift for display is evident in every room, but this time his graphic sensibility is subdued and restful rather than bold and daring. He can be delightfully delirious—splashing walls with yellow, purple, red, and green as he did in Bruder's West Side store, Berkley Girl, which specializes in bright, kicky clothes for teens. But at home, his client wanted something different. "I feel as if my blood pressure goes down as soon as I walk through the door," says Bruder. "It's so calm and appealing." ●



A Scottish Georgian mirror from Cove Landing hangs over an English Regency console in the foyer, next to a classic English wheelback chair. Brass Starburst lamps are from Oriental Lamp Shade Co. Gems wallpaper is from Osborne & Little. For more details, see Resources.



A CLOSER LOOK

T. Keller Donovan filled Jennifer Bruder's Manhattan apartment with classic pieces, each with its own singular appeal



POWER LIGHT
This hanging lamp from Charles Edwards in London has a tole shade with a 29-inch diameter, offering great scale as well as ample light.



GEOMETRY LESSON
The two-toned squares in Gems wallpaper from Osborne & Little give the foyer graphics a little snap.



TRUE COLORS This burnt-orange cashmere throw with a herringbone border, from Casa del Bianco, adds a little sizzle to the living room's blue-and-white color scheme.

SMALL STOWAWAY
Handcarved and handpainted, the Emma bedside table from Country Swedish is a reproduction of a Gustavian antique, circa 1790.



T. KELLER DONOVAN

Born and raised in Short Hills, New Jersey, T. Keller Donovan attended Parsons School of Design in New York and Bethany College in Bethany, West Virginia.

At 15, he acquired his first piece of furniture, trading one of his own paintings—abstract and acid-green—for a reproduction Queen Anne tea table from B. Altman's Colonial Williamsburg shop.

His mom helped him redecorate his tiny dormer bathroom with silvery Mylar paper, a chrome lightbulb, and white shag carpeting. "We're talking early disco, but it got me my first job."

After a stint as home furnishings fashion coordinator at Bloomingdale's and apprenticeships with David Easton and Tom O'Toole, Donovan opened his own firm in 1977.

Colonial Williamsburg remains an inspiration: "I keep going back to classic English and American furnishings—camelback sofas, wing chairs, simple window treatments with just a valance and shutters, hurricane lamps. There are still lots of possibilities there."

This page: The whimsical front entrance to the Mitchell Gold showroom in High Point, NC. The building formerly housed the Fli-Back Co., which manufactured the Fli-Back paddle ball. Opposite: Elroy chair in Soft Suede features a swivel base.

Writer: John W

Photographer: J. Savage Gib

Producer: Doretta Sper





THE GOLD STANDARD

In North Carolina, Mitchell Gold Furniture celebrates its 15th anniversary during the height of market frenzy

CTOBER IS ALWAYS A BUSY MONTH for Mitchell Gold d his staff at their showroom in High Point, North Carolina. when they open their doors for the biannual furniture mar- to show their latest creations to buyers and the media. But s year is special because it also marks the 15th anniversary of company, cofounded by Gold and Bob Williams, the com- ny's president of design, in 1989.

Inside the showroom, the scene resembles more of a hip ist's loft than a conventional showcase for new furniture; the biance is in stark contrast to the more traditional showrooms ttered throughout High Point, the furniture manufacturing ital of America.

"In our showroom, we like to make the furniture the star," says Gold. "That's why we create a virtually blank canvas with white walls and floors. We purposely don't include a lot of accessories because we want our customers to see the furniture clearly."

Gold and Williams also keep the mood festive and fun at lunches presided over by in-house executive chef Sean Robinson, who whips up gourmet meals for a small group of hungry visitors just as easily as he regularly feeds the 600-plus employees at Gold's factory in nearby Taylorsville.

Overall, this team appears to have the Midas touch—Gold says sales are up almost 25 percent over last year. And that's as fine an anniversary gift as anyone could expect. ●



Clockwise from top left: Ryan sofa in Key Largo fabric sits across from Simone chairs in Topsider fabric with contrast seats in Shirting; Elroy chair in Soft Suede and Mercer ottoman in Portland leather. Pierce sofa in Motion and Pierce chair in Carmine; Jude chair in Soft Suede and Mo Oval ottoman in Carmine fabric. Angie sofa with two Angie chairs, all in Posh Suede with contrast welt in Soft Suede; Benson daybed in Soft Suede and Mercer square ottoman in Durango leather.







Right, from left: Company chairman Mitchell Gold, mascot LuLu (official company title: Sir Dawg) and Bob Williams, co[illegible] and president of design. [illegible] Angie chairs in Posh [illegible] de welt


"In our showroom, we like to make
the furniture the star"

PASSAGEWAY TO SANTA FE



Who says you can't go home again? An East Coast couple relocate their expansive collection of Native American art to a sprawling Pueblo-style house designed as both sanctuary and showcase

Writer: Dana Micucci

Photographer: Tria Giovan

Producer: Colleen Scully



his page: Three pieces of Native American pottery
n the hand-carved pine mantel in the living room
re by, from left to right, Tammy Garcia, Mark Tahbo
nd Al Qöyawayma. Opposite: Antique Mexican
ine doors and Spanish Colonial–style iron lanterns
reate a welcoming portal at the courtyard entrance.



WHEN A NEW YORK publishing executive and his wife purchased their first piece of Pueblo pottery 17 years ago, they never expected to build a house to accommodate their stunning, still-growing Native American art collection. When priceless pots started turning up in the linen closet of their New Jersey home, however, they knew it was time to expand their quarters. And Santa Fe, New Mexico, the Native American art capital of the Southwest, seemed like the perfect place to retire someday.

The couple's sprawling Pueblo-style home in Las Campanas, a gated community just northwest of Santa Fe, commands a hilltop with majestic views of the Jemez and Sangre de Cristo Mountains. "We were hooked on Santa Fe the [illegible] we discovered it—the natural [illegible] light, and casual lifestyle," says the husband. "Living in a place where the art we love comes from is important to us. We designed our house around our collection." Filled with top-quality antique and contemporary Native American pottery, baskets, kachinas (Hopi carved dolls), beadwork, and paintings by Native American and cowboy artists, the retreat could double as a museum. Even so, the couple had a more intimate vision for their new residence.

"We wanted to showcase our art but also wanted a warm, comfortable home for our large family, where people wouldn't be afraid to sit on the furniture," says the wife. The pair worked closely with local artisans and manufacturers on custom-designed building materials and furnishings. They also wanted the house to blend into the landscape, allowing for views of the surrounding mountains and fluid



This page, clockwise from left: The house's architecture blends seamlessly into the landscape. Inside, the owners and their designer created a dining room breakfront in collaboration with Santa Fe's American Country Collection; rooster-patterned Robert Gordon china is displayed on the piece, and the Spanish Colonial–style dining table and chairs are from Mary Corley Antiques with fabric by Pearson. The bench in the entrance hall was made by local craftsman David Shavor; it sits near a Navajo rug woven by Marian Nez for dealer Steve Getzwiller. Opposite: The living room has a traditional Pueblo-style *viga* ceiling, in which exposed broad beams provide structural support. The hand-hammered copper lamp is from Canyon Lifestyles, and the table is from American Country Collection.



ıdoor-outdoor living. Encircled by *ortals* (covered patios) and high-desert ardens, the one-story, nine-room resi-ence with attached guesthouse had to ıeet the restricted-height standards of ıe area's Pueblo-style structures.

Inside the house, architectural fea-ıres, furnishings, and fabrics borrow om the Spanish Colonial, Pueblo, ıd Anglo-American traditions that ɔnverge in Santa Fe. Works by many f the region's best-known artists, in-uding the potters Nathan Young-lood and Tammy Garcia, contribute ɔ an aesthetic harmony inspired by the ative American reverence for beauty ı everyday life. The open floor plan akes it easy for the family to rearrange 't and furnishings to suit their needs. Everything was carefully integrated so ıat there would be continuity and flow, ıd the art would not be overshad-



This page, clockwise from right: A child's beaded moccasins. An early-20th-century basket by the Karok tribe. In a guest bedroom a papier-mâché Madonna doll (copied from an antique) sits in front of a *kiva* fireplace akin to those found in Pueblos. An early-20th-century Nez Percé bag woven from corn husks. Some of the couple's Native American beadwork includes a colorful Sioux doll and tiny moccasins. Opposite: There's not a trace of fussiness in this guest bedroom with Spanish Colonial–style bed and nightstand by Taracea. A print of the U.S. seal hangs above the bed.





MEANWHILE, BACK EAST...

The Smithsonian Institution's National Museum of the American Indian, home to one of the world's largest collections of Native American art and artifacts of North, Central, and South America, is scheduled to open September 21 on the National Mall in Washington, D.C. Admission is free, but timed entry passes are recommended and may be obtained for a small service fee at www.tickets.com, or by calling 866-400-6624. Visitors who don't wish to get advance passes may simply show up and wait in line. For more information about the opening and the collections, visit www.nmai.si.edu.









"Creating enough space for the art was our primary consideration"



Opposite: The *portal* with *kiva* fireplace and patinated metal Pavilion furniture from Dennis Sales Associates is ideal for relaxing and casual dining. Below: A flagstone path leads to the rooftop observation deck—and spectacular sunsets. For more details, see Resources.



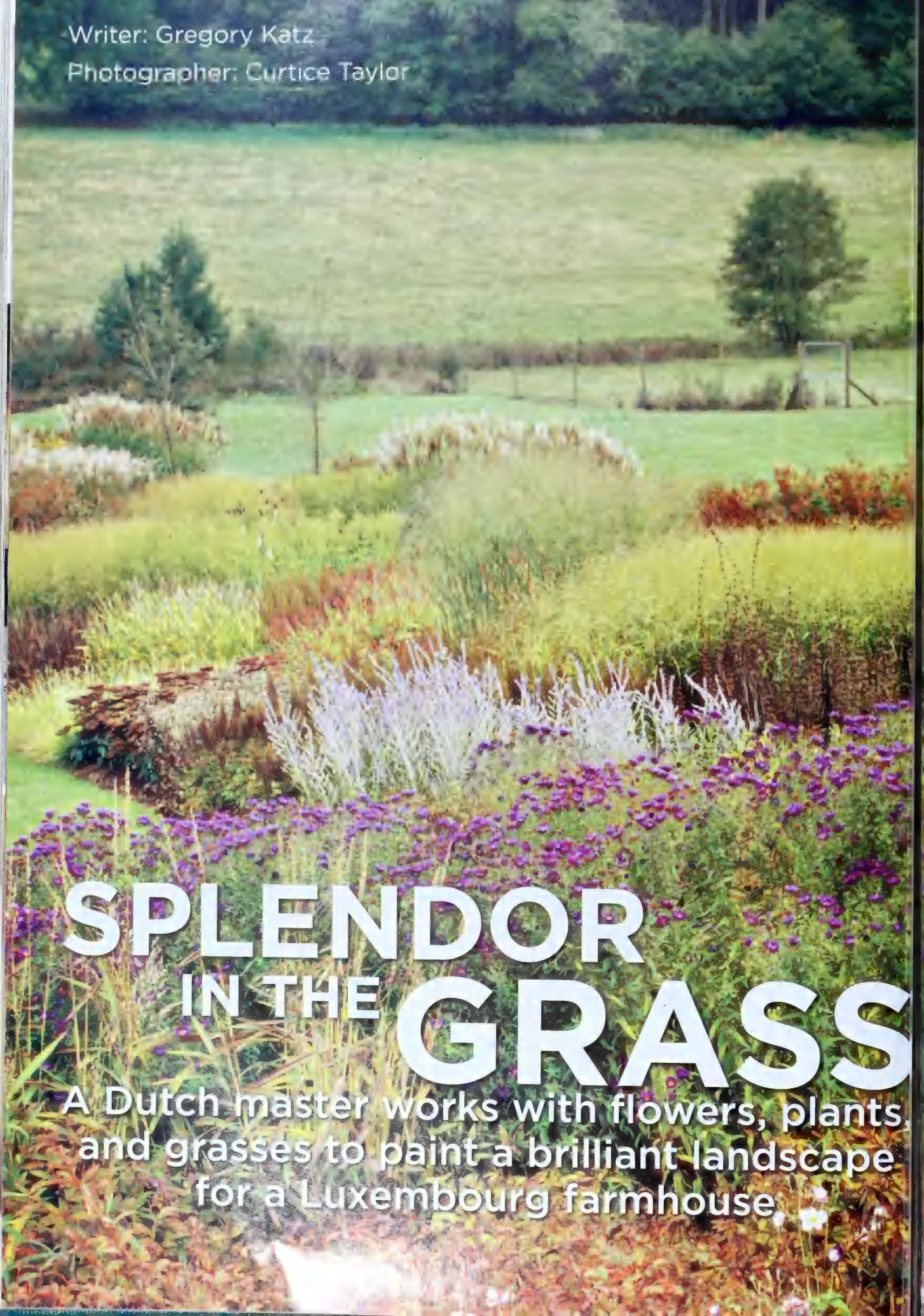
owed," says designer Malea Mason of Santa Fe–based Mason Davis Interiors. "Much of the furniture was handcrafted to our specifications, with the carving and dark woods typical of rustic Spanish Colonial pieces. We chose fabrics with subtle patterns and colors—earthy desert and rich jewel tones—that would complement and not clash with the bold geometry of the pottery and baskets."

"Creating enough space for the art was our primary consideration," says builder Bill Kramer. "And that's a challenge in Santa Fe, where wall space is diminished by the extensive use of windows and doors. So we added a lot of *nichos* [small niches] and high Pueblo-style shelves."

The lighting design was another challenge. "We had to know where all the art would be displayed and how it would be lit before the final plaster coat went on the walls," says the husband. Small spotlights illuminate the artworks in the *nichos*. In addition to the spots, rope lighting, recessed-down, and monopoint lighting create a different mood in each room.

"When you're building a house for art, you have to think carefully about how to coordinate it with the interior design," says the wife. "We didn't follow a specific formula but combined colors, textures, and shapes for their visual appeal. We view our home as a place that expands our hearts and restores our souls." And as for the linen closet? Not a piece of pottery in sight. ●

Writer: Gregory Katz
Photographer: Curtice Taylor



SPLENDOR IN THE GRASS

A Dutch master works with flowers, plants, and grasses to paint a brilliant landscape for a Luxembourg farmhouse



This section of border is dominated by grasses and has changed colors to reflect the arrival of autumn. In the foreground is the purple *Aster novae-angliae* 'Violetta'. To the right is a silvery pink grass, *Miscanthus* 'Flamingo'. The style is typical of landscape designer Piet Oudolf, who uses careful planting and maintenance to create a wild look.



IT APPEARS AT FIRST as if the drean
lush fields surrounding the farmhouse a
simply more beautiful than most of Moth
Nature's other works. They might even
touched by the divine. Then it slow
dawns that this landscape was shaped
human hands—Mother Nature does n
organize her plants and grasses this w
Colors are grouped together to please t
eye, often repeated two or three times i
zigzag that runs down the border, and t
overall pattern stays true to the undulati
Luxembourg countryside, emphasizing
rather than altering it.

The design takes something from t
canvases of the Impressionists, but in f
it is the work of Piet Oudolf, the Dut
master planter and avatar of the natural
tic garden movement, which prizes spon
neity and atmosphere over formality.

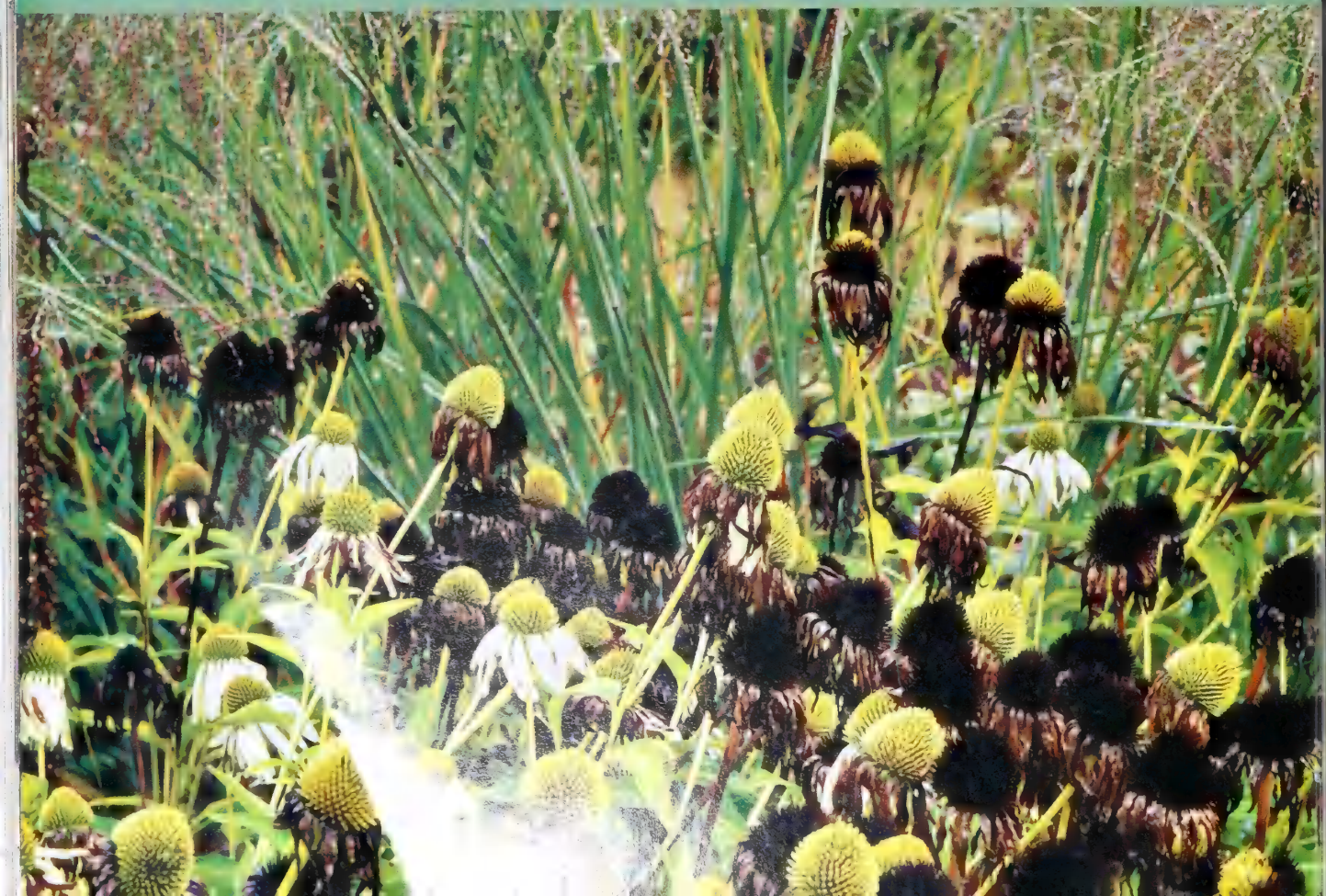
The garden—known simply as T
Farm—is a departure for Oudolf, w

This view: A swath of lawn includes the crimson color of *Sedum* 'Matrona'. Lunch is often enjoyed at a nearby table. Above: A view of the farmhouse and lawns; the hills in the background mark the property line. Opposite: Oudolf's plantings are so dense that there is not much room for weeds to grow. In the foreground is brown, spiky-looking *Astilbe* 'Purpurlanze'. The purple-blue plant is *Perovskia* 'Blue Spire', and the grass in the background is *Miscanthus* 'Malepartus'.





"If the seasons change, you should feel that.
That's why I like to use grasses with perennials"



ually designs entire gardens from his se at the nursery he and his wife run in e countryside east of Amsterdam. In this se, he designed only a border that sets f the farmhouse from the pastures sur- unding it. It is, however, an extremely ge border—at approximately 5,000 uare yards, it was the biggest Oudolf d ever designed when he started the oject three years ago.

Oudolf and his team enjoyed perfect ather during the seven days they planted. ithin a few months the site was trans- rmed from unremarkable open fields into enchanted space. It does not explode th color in the spring and fade away nen fall comes but rather complements ch season, its high grasses and muted lors exuding an autumnal splendor that eshes perfectly with the crisp air.

"If the seasons change, you should feel at," says Oudolf. "That's why I like to use asses with perennials. It emphasizes the



is page, above: Two of the most colorful autumn flowering plants in the rder include the *Sedum* 'Matrona' in the foreground, and the *Aster* 'Blue ar' in back. Below: These flower beds were designed by chief gardener Paul :Bride and include rosy pink *Anemone japonica*, and tall yellow Aaron's d, *Verbascum thapsus*. Opposite, top: The brilliant white flower known as emone japonica 'Honorine Jobert' runs through a section of border next to awn used for croquet. *Echinacea* 'Green Edge' (below) is shown in various vely stages of decomposition. For more details, see Resources.

nsition. August is more colorful, with ore flowers, but as you go to fall and early nter the structure and the color of the ves become more important, as do the ed heads and the skeletons of the flow- ng plants—I choose my plants for their auty *after* flowering." He continues: "The allenge here was that it was so big, but e bigger it becomes, the more you have to to find certain different themes."

The garden was the dream of a bank esident who wanted his property turned o a showcase. He hired Scotsman Paul cBride as chief gardener seven years ago, d together they recruited Oudolf.

"We spent a year preparing the ound," says McBride. "It was all under ese nasty, weedy grasses. The next year plowed the whole place, and then we anted, working 12-hour days for a week, d the weather was perfect every day. at same summer, amazingly, the plants ew two yards high." Perhaps those fields re touched by the divine after all. ●



SKETCHBOOK

Insights into Kathryn M. Ireland's creativity can be found in the designer's scrapbooks, where she carefully records ideas, sketches, sources of inspiration, and maybe even a secret or two





Top: Designer Kathryn M. Ireland with her sons (left to right), Louis, Otis, and Oscar, in a sunflower field on her farm in the south of France. Leaves and sunflower colors inspired two of her first pattern designs: Roses (above) and Quilt (right). Garden roses, wine labels, landscapes, and shutter colors have all inspired her many designs.

A typical page from the designer's scrapbook includes, clockwise from upper right: four swatches of Ireland's Tonal Ticking fabric; a photograph of a rose bouquet; a sketch of a pillow on a chair; a photo of one of her sons; a lavender sachet; a wine label; a swatch of her Quilt design; and a photo of a window with flower box at her farmhouse near Toulouse, France.

Writer: Kathryn M. Ireland Photographer: Ellen McDermott





SCRAPBOOKS ARE THE KEYSTONES of my creativity. I use them as a visual diary, a record of inspiration, and as a way to organize my thoughts. Remembrances of all my travels have been recorded in these books, including a recent trip to India that inspired my new collection of wovens and prints. I spent a fantastic few weeks there with my new best friends, Abu Jani and Sandeep Kosler, the latter of whom is India's answer to Tom Ford. We met last year when all of us lived in England while appearing in a daily reality television show on decorating. This was the premise: Five countries had the same budget and the same houses and one month to make them over! I must admit (rather immodestly) that after working together all that time and being on the air daily, we all got rather good at being on camera.

In India, my senses were overloaded by the array of colors and the stunning architecture I saw during my travels, which took me from Bombay to Jaipur to the Taj Mahal. It was truly a visual feast, and I was spellbound and delighted by all the new things I discovered there. Since I began designing textiles, all of my travels have inspired a collection. One was sparked by the antique ikats of Bali, while others grew from sources as diverse as the pottery of Guatemala and the ancient tombs of the Nile. (The Guatemala trip was, in fact, a blind date. Little did I know it would lead to designs for my second collection.) In each case, my journals played a key role in the development of ideas that led to the collections.

I started keeping scrapbooks as a child, and throughout my life they've continued to be a source of amusement as well as a wonderful way to keep track of the things I



Above: Ireland's George fabric in red, green, natural, and blue; they are woven linens that coordinate with the designer's hand-printed fabrics. Top left: Sketches include designs for curtain headings, window treatments, and lampshades. Right: Pages from Ireland's scrapbook include photos and swatches representing her toile print. For more details, see Resources.

see. I admit to being somewhat "memory challenged," a fact illustrated by my regularly mixing up my own sons' names. I would never remember half of what I see if it wasn't for the meticulous care I take in filling my notebooks.

Each of them is packed with information and tidbits that help me remember where I've been, whom I've met, and what I've seen. I fill them with odd items designed to jog my memory. Sketches, swatches, and photographs are all useful when trying to remember ideas. Whether it's an aqua stone found on a beach in Sanur, Bali, or a photograph from a palace wall in Jaipur, everything gets tossed in a basket until that odd moment when I have nothing to do. Then I'll sit and

"I started keeping scrapbooks as a child, and throughout my life they've continued to be a source of amusement as well as a wonderful way to keep track of the things I see"

fill page after page with these objects, a process that in and of itself is creative, as well as therapeutic. Some like to embroider, knit, or assemble jigsaw puzzles. I cut and paste.

I find that I always go back to the books. From my three boys' baby books, to notebooks on design projects, to travel journals, to diaries of my summers in France, I always return to the books for remembrance and inspiration. ●



Chesapeake Classic

Writer: Ted Loos
Photographer: Gordon Beall
Producer: Colleen Scully



Designer Frank Babb Randolph helps a couple create a Mediterranean-style masterpiece on the shores of Maryland's Chesapeake Bay



This page: Designer Frank Babb Randolph placed an 18th-century zinc boar's head on a table with a marble top in the living room of the Maryland shore house of Carolyn Williams and Aubrey Daniel. The large door on the wall dates to 18th-century Piedmont. Opposite: A hemp-strung bench sits under an antique fresco the couple bought in the Italian city of Arezzo.



THE POET PERCY BYSSHE SHELLEY called Italy a "paradise of exiles," and its lure has always been especially strong for British and Americans who want to surrender to a more sensuous life.

Carolyn Williams and Aubrey Daniel, Americans who have *two* houses in Italy, are hardly exiles. They are busy lawyers who escape to Tuscany and Sardinia whenever they can. But they have come up with an ingenious solution to the problem of not always being there: They have brought Italy to the shores of the Chesapeake Bay in Maryland.

It all starts with the architecture of their home. "My husband grew up outside of Charlottesville and was influenced by Thomas Jefferson and Monticello," says Williams. Jefferson, of course, was influenced by the great 16th-century Italian architect Andrea Palladio.

So Daniel, who designed much of the house himself, combined Jeffersonian and Palladian ideas and came up with a harmo-







Left: A large abstract painting by Elizabeth Dax hangs over the fireplace in the living room. Randolph combined two Continental stools, each with its original leather, in front of one of the house's three fireplaces. He surrounded them with white silk upholstered furniture of his own design. Below: Randolph designed the long, low Frascati Console for Niermann Weeks, and chose poplar for the version shown here.



"There's a lot of patina in the house, and if it wasn't there, we gave it," says Randolph. "We worked hard to make sure it didn't look too new"



nious, symmetrical home. Columns grace the front and back porticoes, which are almost identical. The house sits on a grand 132-acre estate, part of which is planted with wine grapes, and the house backs right onto the Chesapeake Bay.

This perfect setting didn't even include a house when the couple turned to veteran Washington, D.C., designer Frank Babb Randolph. He had just completed a room in an area showhouse that the couple had happened to see.

"The dining room was done by Frank, and it was just so fantastic," says Williams. "We knew right away that this guy was something really special, so we called him up. And he has been involved since the house was under construction."

Randolph was not shy about putting his stamp on things from the beginning, including the architecture. "The windows of the first level were just too small," he says. "I realized that if you look at a Palladian villa, many of the windows are quite small. But

Above: In the dining room, a section of an American proscenium screen from the early 20th century resembles an abstract work by artist Richard Diebenkorn. To get a look of faded grandeur, Randolph whitewashed some Queen Anne–style chairs and combined them with tables by Niermann Weeks. He chose white silk curtains so they would not interfere with the view of the lush, verdant outdoors. Opposite: Williams and Daniel designed the hearth in the kitchen, copied from a Tuscan friend's fireplace. The white loggia chairs, in a 19th-century style, give a sense of ease.



this is the 21st century, and we've got to have more light and air in the house."

When it came to the interiors, client and designer had a true meeting of the minds. Williams and Daniel loved Randolph's limited palette—creams and whites, set off by stone and other natural accents—as well as his penchant for distressed surfaces. They had gotten used to that look in Italy.

Above: A 17th-century maquette for a fresco in the cathedral of Gubbio, a town not far from the couple's Tuscan home, hangs over the main staircase. Opposite: Randolph distressed and redesigned Colonial-style twin beds as Italian, right down to the silver gilt finials on the canopies. The table between them is an 18th-century provincial Italian piece, and the wood panel on the wall dates from the same era.

For Randolph, the job did have some easy features—the couple had collected many fine antiques and artworks in Italy, which they wanted to see incorporated. "I'm always happy when a client gets involved," he says. "It's their house, not mine. We used 100 percent of what they purchased."

An antique door may not be an unheard-of purchase, but few designers would think to hang one on a wall. Randolph took their 18th-century Piedmontese door, bought [illegible] a dealer in Milan, and turned it into art in the living [illegible] with an early-20th-century American proscen[illegible] dining room, which looks for all the world like a [illegible]









This page, above: Williams and Daniel often eat or entertain on the back terrace. Right: On the spacious 132-acre estate, five acres are devoted to wine grapes, including the classic Tuscan variety Sangiovese. Opposite, top: The back of the house, as seen from the Chesapeake Bay; Daniel, who designed the house himself, is a devotee of the great 16th-century Italian architect, Palladio. Opposite, below: Carolyn Williams tends to some of her grapes.





More conventional display was given to a 17th-century maquette for a fresco in the cathedral at Gubbio, a town not far from the couple's Tuscan home. The classic scene hangs above a stairwell and is thought to depict the raising of Lazarus.

Randolph went on antiquing expeditions to fill in the gaps where necessary: he placed an 18th-century zinc boar's head from England, which once graced a butcher shop sign, on the living room coffee table. The rough edges of the piece contrast nicely with the smooth white silk of the upholstered furniture he created to surround it.

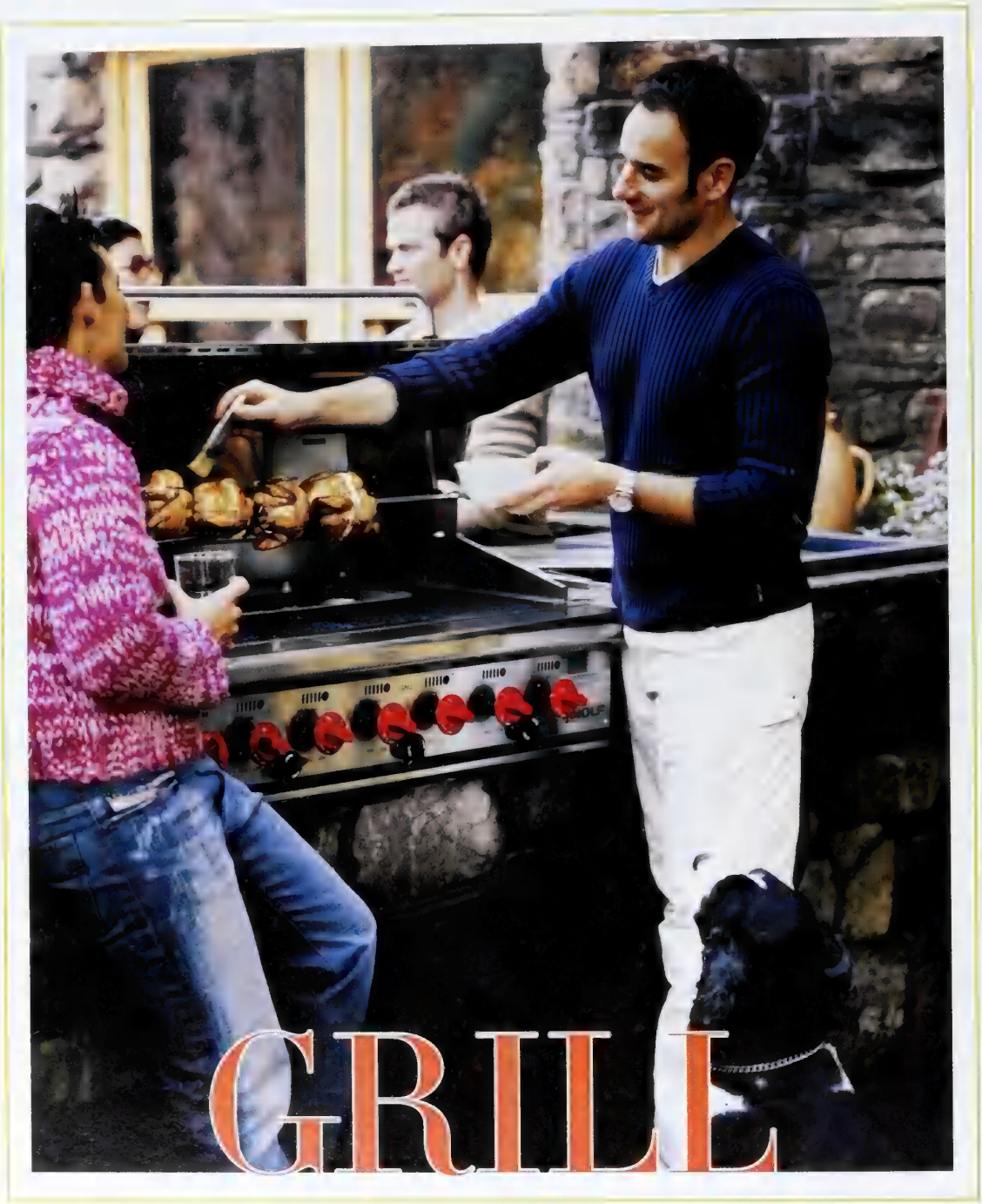
Despite the presence of a few modern pieces, the rooms give off a venerable glow. "There's a lot of patina in the house, and if it wasn't there, we gave it," says Randolph. "We worked hard to make sure it didn't look too new."

Some of the designer's previous creations were well-suited to this project. His Frascati Console, an elongated version of an Italian piece, has legs that are warped to look old, which jibed with the living room's aesthetic.

Randolph also took some boring old Colonial-style twin beds the couple had owned for years and turned them into graceful canopied creations with silver-gilt finials on top. He also took care to distress the luminous travertine floors he created for Williams and Daniel—with a secret process he won't reveal.

Of course, Randolph is not even Italian, nor are his clients. But as Williams puts it, their designer shares a trait typical of that country's storied art and design minds: "He takes a wonderful, contagious joy in beauty." ●

HARVEST



GRILL

A crisp autumn afternoon in the Catskills is always a good excuse for Mark Veeder to fire up the grill of his outdoor kitchen and s[illegible] the pleasures of alfresco entertaining

Writer: William Irvine
Photographer: Dana Gallagher
Producer: Mary-Ellen Weinrib



bove: Cornish hens stuffed with fresh herbs
nd goat cheese are served with a flourish
lady apples and crab apples on a pewter
ay from Match. Opposite: At his weekend
ouse in upstate New York, event planner
ark Veeder bastes hens on a built-in Wolf
tisserie spit, the focal point of his outdoor
tchen. His dog Eloise looks on attentively.









MARK VEEDER HAS certainly seen his share of parties. As cofounder of the EventQuest group, which specializes in planning events for a raft of corporate clients, he has worked on some elaborate shindigs. Past projects range from creating a tiki bar on a volcano in Maui to entertaining aristocrats in an abandoned orangerie in Berlin.

But on weekends, Veeder escapes to the tranquillity of his 19th-century stone cottage nestled deep in the woods of Sullivan County, New York, in the foothills of the Catskill Mountains. The house, a former post office for the train line that ran through town, was originally home to the postmistress and later served as the caretaker's property for the adjacent Hartwood Club, a private 1890s-era hunting preserve.

One of the highlights of the house i a large terrace with stone seating whos centerpiece is an outdoor kitchen tha includes a hot- and cold-water sink, Wolf grill, and an open fireplace, all o which get constant use.

"I was inspired by houses in Tus cany and the outdoor kitchens an dining areas in Italy, and that has influ enced the way I cook here," Veeder say Weekend parties are a mix of locals an friends from New York; both invitation and menus are casual, with dishes tha can be prepared in advance so the hos can hang out with his guests. "Ente taining for me is second nature," say Veeder. "It needs to be simple, casua and seem effortless. And when I plan dinner there is nothing fussy—just sim plicity and great ingredients." ●



Above: Scalloped potatoes are served in a casserole dish from Williams-Sonoma. Opposite, clockwise from top left: Guests Brian Scanlan and Patricia Stotter with their golden retriever, Maggie. Veeder toasts his friends at the table on the terrace. Guest John Truex at the buffet. The bar features spiked cider in glass-handled mugs from Bodum. Tray from Aero Studios.









"I was inspired by houses in Tuscany and the outdoor kitchens and dining areas of Italy, and that has influenced the way I cook here"



ove: Emile Henry's blue baking dish holds ar crumble. Opposite, clockwise from top left: nnel, apple, and dried-cherry salad. Guests cher on the fieldstone terrace seating area, vered in Pendleton blankets. Escarole soup is ot warm on the outdoor grill. Veeder prepares serve the hens. For more details, see Resources.

Recipes

Recipes adapted from Mark Veeder

ROTISSERIE GRILLED CORNISH HENS STUFFED WITH FRESH HERBS AND GOAT CHEESE

Pair with 2003 Red Bicyclette Syrah. If you don't have a rotisserie grill, roast hens in a 400°F oven for about 40 minutes.

- 4 one-pound Cornish hens
- Vegetable oil
- Salt and freshly ground black pepper to taste
- 2 large fresh lemons, juiced
- 1 tablespoon each fresh chopped parsley, sage, thyme, and rosemary
- ½ pound goat cheese
- 1 cup canned chicken broth

Rinse hens inside and out and pat dry. Brush hens with oil and season with salt and pepper. Rub cavities with half of the lemon juice. Carefully loosen skin from each breast.

Mix herbs and goat cheese together in a bowl. Using half of the cheese mixture, stuff hens between skin and breast. Fill cavities with remaining cheese.

Mix chicken broth and reserved lemon juice together in a bowl.

Preheat rotisserie grill on high. Truss hens and skewer onto rotisserie rod. Grill, basting with broth mixture occasionally, until golden brown and just cooked through, about 1 hour. Remove hens from rod. Set aside 10 minutes before serving. Serves 4.

SCALLOPED POTATOES

- 1 clove fresh garlic, smashed
- 2 tablespoons unsalted butter
- 2½ pounds russet potatoes, peeled and sliced ⅛ inch thick
- 2 cups half-and-half
- 1 tablespoon kosher salt
- 1 fresh bay leaf
- Freshly ground black pepper to taste
- Pinch of nutmeg

Rub garlic inside a 2½-quart baking dish. Grease dish with 1 tablespoon butter. Set aside.

Place potatoes, half-and-half, bay leaf, pepper, nutmeg, and remaining butter in a saucepan. Bring to a boil. Lower heat to medium-high and cook, stirring constantly, until mixture thickens, about 5 minutes. Remove pan from heat. Discard bay leaf. Transfer mixture to baking dish and bake in a preheated 350°F oven until top is browned, about 1 hour. Remove and set aside 10 minutes before serving. Serves 6 to 8.

FENNEL SALAD WITH APPLES, WALNUTS, AND DRIED CHERRIES

- 6 tablespoons freshly squeezed lemon juice
- 2 tablespoons extra-virgin olive oil
- Sea salt and freshly ground black pepper to taste
- 3 fennel bulbs, trimmed, cored, quartered, and sliced thin
- 2 Granny Smith apples, peeled, cored, and julienned
- 1 cup dried cherries
- ½ cup cilantro leaves, roughly chopped
- 1 cup toasted walnuts

Mix lemon juice, olive oil, salt and pepper in a large bowl. Add remaining ingredients. Toss. Serves 6 to 8.

HOT SPIKED CIDER

- 2 tablespoons Bacardi dark rum
- ¼ teaspoon ground cinnamon
- ¼ teaspoon ground nutmeg
- ¼ teaspoon sugar
- 1 cup hot fresh cider
- 1 cinnamon stick

Place rum, ground cinnamon, nutmeg, and sugar in a heat-resistant mug. Top with hot cider and stir together with cinnamon stick. Serves 1.

BRAISED RED CABBAGE

- 1 head red cabbage, cored, halved, and sliced thin
- Salt and freshly ground black pepper to taste
- 1 tablespoon olive oil
- 1 tablespoon balsamic vinegar
- 1 large white onion, peeled and coarsely chopped
- 3 cloves fresh garlic, peeled and finely chopped
- ½ cup canned chicken broth

Mix cabbage, salt and pepper, 2 tablespoons oil, and vinegar in a bowl.

Heat remaining olive oil in a casserole over low heat. Add onion and garlic and sauté until softened, about 2 minutes. Add cabbage mixture and chicken broth and cover. Braise in a preheated 450°F oven for 30 minutes. Serves 6.

PEAR CRUMBLE

Recipe from food stylist Susie Theodorou

For poached pears:

- ¾ cup sugar
- 1 cup water
- 2 cups medium-dry white wine
- 8 Bosc pears, peeled and cored

For crumble:

- 1 cup flour
- ½ teaspoon baking powder
- 1 cup sugar
- 4 tablespoons coarsely ground pecans
- 10 tablespoons cold unsalted butter, diced, plus extra for greasing
- ½ cup pecan halves

Prepare pears: Place sugar and water in a large pot. Heat over low heat until sugar dissolves. Add wine and bring to a boil. Add pears. Place a crumpled piece of parchment paper over poaching liquid. Cover pot, lower heat, and simmer for 30 minutes. Remove pot from heat and set aside to cool.

Prepare crumble: Sift flour and baking powder into a bowl. Stir in sugar and ground pecans. Cut in butter to form rough crumbs. Do not overmix. Stir in pecan halves.

Heavily butter a 2-quart baking dish. Stand pears in dish. Sprinkle crumble mixture around pears. Bake in a preheated 375°F oven until crumble is brown, about 25 minutes. Serve warm. Serves 8. ●

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Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMMEL

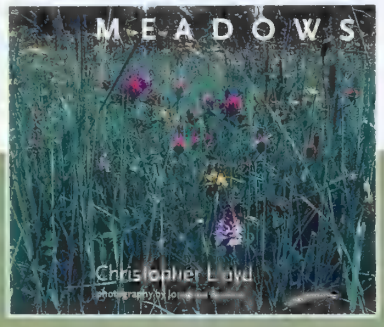
Patch Work

Reap a bounty of fall fruit from a pumpkin plot that effortlessly transforms into a cutting garden in the spring



PUMPKIN PERFECTION

Pumpkins can present an uncommon challenge to the ordinary home gardener because they so aptly live up to their status as harvest symbols. We once had a vine that produced more than 60 pumpkins in one exuberant season—it was a lot of pumpkin to deal with. But everyone should allow themselves one bumper crop year's worth of pies and jack-o'-lanterns, if only to recycle that patch into a sweet wildflower cutting garden. It's a relatively carefree way to transform an ordinary plot of lawn.



WILD IDEAS

Find inspiration for a wildflower garden in *Meadows* (Timber, $30) by garden writer Christopher Lloyd, whose own garden at his family estate in England is famed for its inclusion of wild grasses, bulbs, and perennials. The volume includes beautiful photographs that make all the technical and useful plant information included accessible. While posing a compelling argument for the preservation—and cultivation—of natural landscapes.

FROM LAWN, TO PUMPKINS, TO WILDFLOWERS

Autumn is the ideal time to practice my preferred, lazy-gal technique for creating new garden beds. Rather than digging up turf (which is really hard work) and rototilling (ditto), remove grass and weeds this way: Mark out your future bed (square or rectangular plots look best) and cut the grass very short. Water the stubble thoroughly and cover it with layers of old newspaper. Next, wet the paper flat and cover it with weed barrier cloth (a black material sold by the roll at any ordinary garden center). Weight the edges down with bricks or stones and disguise the bed with mulch, hay, or straw. Leave it alone all winter and every speck of turf and weed will disappear by next season.

At the proper pumpkin planting time (the ground must be warm; in most cases that's from May to June), push back spots of mulch and, with a sharp knife, cut a foot-long X through the weed barrier and old newspapers. (Leave the rest of the weed barrier and hay layer intact.) Plant pumpkin hills per package directions. Fertilize with compost, keep watered, and let pumpkin vines run all over the entire patch. When the vines die back in autumn the pumpkins are ready to pick. Have a harvest celebration with homemade doughnuts and cider and display pumpkins with pride.

Afterwards, clean up the withered vines and hay and toss onto the compost pile. Roll up and save weed barrier cloth and admire the fine weed-free tilth of a brand-new garden bed. Late autumn is the perfect time to plant sweetly perfumed narcissus and shiny blue scilla bulbs here and, when these bloom in spring, scatter handfuls of wildflower seed mix for picking and bouquet-making all summer. ●



Q&A

Can you suggest some fall-blooming plants for my garden?

B.V., via e-mail

A [illegible] garden by planting [illegible] Plants that are in the rugosa [illegible] especially the [illegible] and A. tatarica add [illegible] to borders. Shrubs like [illegible] and blueberry bushes [illegible] in autumn. [illegible] star turn. And there is [illegible] than clumps of blue [illegible] to [illegible] your annuals [illegible]



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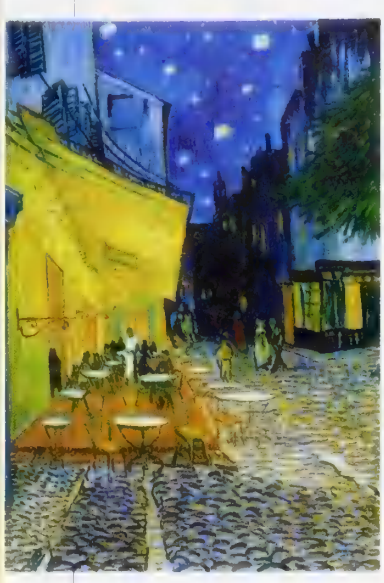
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Of Note



MODERN MASTERS

This fall Atlanta's High Museum of Art will host an exhibition of 84 modern masterpieces from the Kröller-Müller Museum in Holland that are rarely seen in the U.S. The show runs from October 19 through January 16 and includes works by Vincent van Gogh (*Café Terrace at Night*, left, from 1888), Georges Seurat, Pablo Picasso, Piet Mondrian, and Diego Rivera. *Call 404-733-4444 or visit www.high.org.* *John Wolfe*

SEASONAL STYLE



Grown weary of rotating the slipcovers every autumn and spring? A seminar on October 2 at Winterthur, the former estate of Henry Francis du Pont near Wilmington, Delaware, will focus on using the changing landscape as a cue for design. "Embrace the Season! Bringing the Four Seasons into Your Home" features designer Mario Buatta (above) and museum staff offering ideas for using color, textiles, and natural motifs to blend interiors with the outdoors. Tickets are $65 for members and $80 for non-members. *Call 800-448-3883 or visit www.winterthur.org* *Rebecca Knapp Adams*



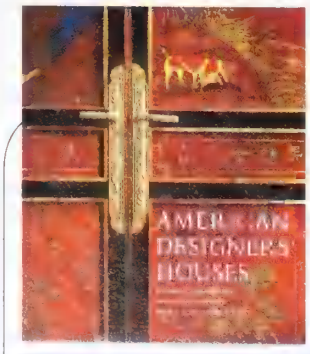
HAIL, AMERICANA

An outstanding trove of Americana from one of the country's great horse racing families goes on the block this month in New York. Items from the collection of Mr. and Mrs. Walter M. Jeffor include equestrian and folk art, 18th-century Philadelphia furnitu and rare masterworks of early American silver, such as a circa 175 coffee pot by Paul Revere (above) estimated to fetch $400,000–$600,000. The sale takes place at Sotheby's on October 28–29. *Call 212-606-7000 or visit www.sothebys.com.* *Jeffrey Schaper*



SAN FRANCISCO TREAT

A new design museum opens October 23 in San Francisco with an exhibit featuring the collection of studio furniture makers Garry Knox Bennett and his wife, Sylvia. The 3,500-square-foot San Francisco Museum of Craft + Design in the city's Union Square district will focus on contemporary works in all media, including sculptures like *Two Figures* by Jacques Schnier (left). To celebrate its opening the museum will waive admission fees for the remainder of 2004. *Call 415-773-0303 or visit www.sfmcd.org* *RKA*



BOOKSHELF

Step into the pages of *American Designers' House* (Vendome, $50) and enter the design labs of 20 American-based decorators. Their aesthetic sensibilities are showcased in their own homes and range from the classic elegance of Albert Hadley to the architectural power of Calvin Tsao & Zack McKown. Written by Dominic Bradbury, the book displays in photos and interviews how these masters have combined varied international influences to create a vibrant, innovative, definitively American style. ***Angela Taormi***



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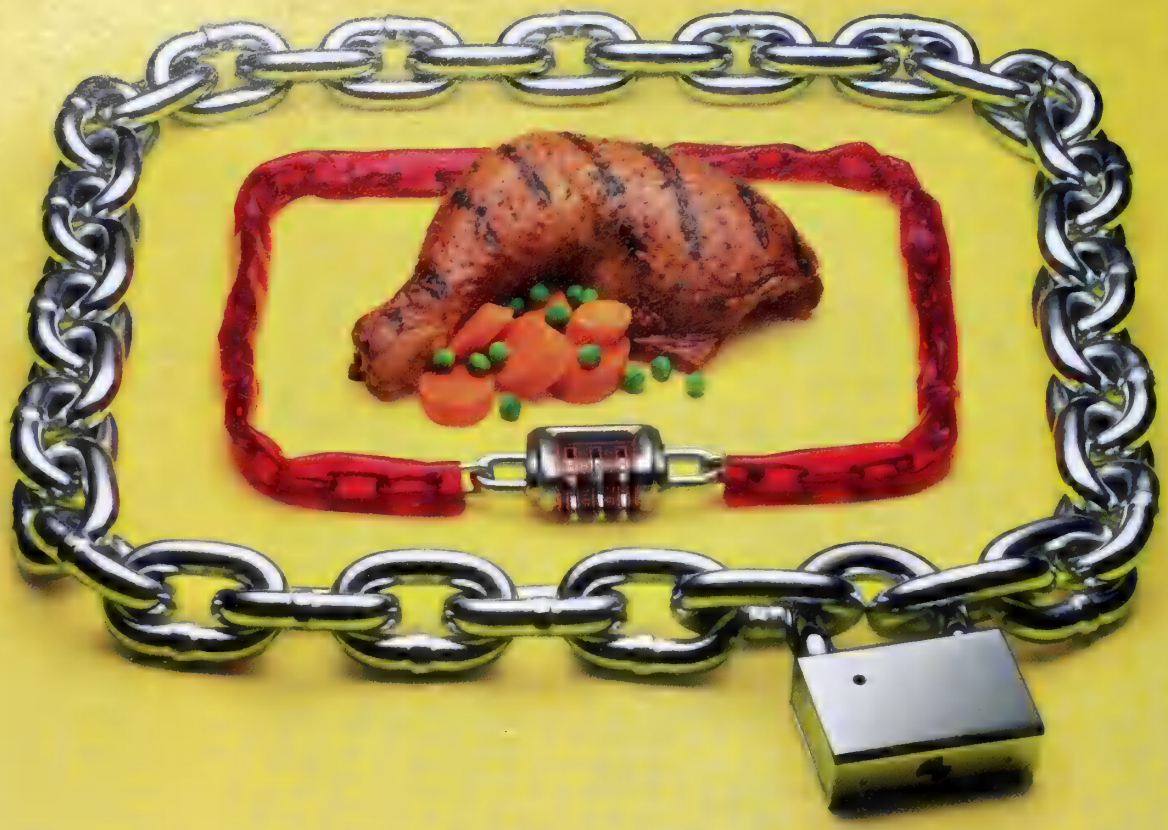
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Thoughts of Home

(continued from page 95)

River still provided a busy sunset spectacle in which for me only the large seagoing junks were missing. My friends and I reunited in the paneled dining room of my apartment. Waiting for me on the table was a bottle of chilled champagne and a rich chocolate cake ordered from London by a sadly absent friend. Thanks to numerous telephone calls from England, the cake was topped with a bull made of thick sugary icing, with a large red heart on his chest. When I saw it, I recalled the wise words of Victor Hugo: "The greatest happiness in the world is the knowledge that one is loved." Then we sat and drank and laughed in the library. There I enjoyed sitting at the desk at which Noel Coward had written his famous play while enjoying the harbor view to his right. Dinner was in the hotel's rooftop dining room, a celebrated temple of lavish 1920s detail and Lalique mirrors and sconces. We gazed down, as Victor Sassoon and his ladies must have done, on the sparkling Bund and the winding harbor. Finally, downstairs, we danced in the Peace Hotel's unchanged dark and smoky nightclub, with its long bar and wood-beamed ceiling. One could feel the comforting universal atmosphere of the world's great cosmopolitan prewar nightclubs, and imagine dancing until the early hours at El Morocco and the Four Hundred. Only the guests were different, less elegant in both dress and manners. Long gone were the cigarette holders and the long dresses and the dinner jackets. But now, as then, the elderly Chinese orchestra played jazz and the romantic songs of Irving Berlin and Harry Warren. "Hot ginger and dynamite, there's nothing but that at night," crooned the singer. "Back in Nagasaki where the fellers chew tobaccy and the women wicky wacky woo." ●

Bartle Bull is a former publisher of The Village Voice *and the author of three novels set in Africa, including* A Café on the Nile.





House Beautiful

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Resources

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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION

44 FINE LINES

All upholstery—Stitch by David Martinez (R,T); 718-875-6763. **Armchairs**—Nina Campbell Furniture (T); 336-886-7141. **Rattan rod**, **Thistle finial**, F10, **Standard Ring**, R1, **Borgia bracket**, B1, all in red tortoise; Palmer Design—Ruth Caplan (T); 212-826-3756. **Mirror**—Dovecote (R,T); 203-222-7500. **Table lamp**, Broad Beach Design—Dennis Miller Assoc. (T); 212-684-0070. **Wallcovering**—Evora Inlaid Cork, #25439-16, Kravet (T); 800-648-5728. *Fabrics*, Beacon Hill (T); 800-343-1470. Fabricut (T); 800-999-8200. Lee Jofa (T); 800-453-3563. Kravet (T); 800-648-5728. The Silk Trading Co. (R,T); 800-854-0396. Thibaut (R,T); 800-223-0704. *Trimmings*, Smith & Brighty, through Hinson & Co. (T); 212-688-5538. Zoffany (T); 800-395-8760.

50 DINNER WITH OSCAR

For more information, Richard Ginori 1735; 800-215-1193.

52 URBAN RENEWAL

Architect, **Paul S. Gleicher**, Gleicher Design Group; 212-462-2789; gleicherdesign.com. *Contractor*, **Aviv Construction**; 212-736-1836. *Cabinets and front door*, Thomas Bump Fine Custom Cabinetry & Architectural Millwork; 978-537-7779. *Entry*. **Interior column**—Chadsworth's Columns (M); 800-265-8667. **Lighting**—MSK Illuminations (T); 212-888-6474. **Moldings**—Adriatic Wood Products (M); 718-922-4621. **Door hardware**—Baldwin (M); 800-566-1986. *Exterior*. **Windows**—Pella Windows & Doors (M); 800-847-3552. *Living room*. **Chairs; sofa; mirror**—Donghia (T); 800-366-4442. **Ottoman** (C)—Interiors by Robert T.; 718-847-2860. **Screen**—William H. Jackson Co. (R,T); 212-753-9400. *Kitchen*. **Chairs**—Donghia; see above. **Lighting**—MSK Illuminations; see above. *Grand entrance*. **Entry system** (left)—Pella Windows & Doors; see above. **Entry System** (right), JWP Custom Classic Model 435—JELD-WEN Windows & Doors (M); 800-535-3936. *Floor show*. **Floors**—Mirage Prefinished Hardwood Floors (M); 800-463-1303. *Counter Intuitive*. **Surfaces, Foundations**—Avonite Surfaces (M); 800-428-6648. **Quartz surfaces**—DuPont Zodiaq (M); 800-426-7426.

56 HOW TO MAKE YOUR HOME NONTOXIC

Designer, **Kimberly Biehl Schmidt**; 323-960-7606; nontoxic interiors.com. **AFM Safecoat paint**, **Indika organic cotton fabrics**—nontoxicinteriors.com. **Pristine Eco Spec paint**—Benjamin Moore (M); 800-672-4686. *Living room*. **Sofa and chairs** (C), **Fabric**—Diamond Foam and Fabric (R,T); 323-931-8148. **Fabrication**—Custom Craft Upholsterers (R,T); 323-937-9557. **Cocktail table** (C), **Fabrication**—Mike Fair Custom Furniture (R,T); 310-836-3401. **Fireplace surround**, Soli pebbles in mesh—Ann Sacks (R,T); 323-658-8884. **Flooring**—Stone Mart (R,T); 818-765-4800. **Framing**—Vernon Smith Frame Studio (T); 213-622-7882. *Dining room*. **Table** (C), **Fabrication**—Mike Fair Custom Furniture; see above. **Dining chair fabric**—Diamond Foam and Fabric; see above. **Chandelier** by Gail Baral—Algabar (T); algabar.com. **Planter**—Tenango (T); 310-360-0800. *Bedroom*. **Mattress**—Obasan (R,T,MO); 800-326-4895. **Headboard; sofa**—Custom Craft; see above. **Linens**—Statements (R,T); 323-655-4521. **Blinds**—Metro Roman Shades (R,T); 323-549-9944.

62 AMERICA'S TOP YOUNG DESIGNERS

Designers, **Patrick J. Baglino, Jr.**; pbaglino.com. **Kimberly Biehl Schmidt**; nontoxicinteriors.com. **Matthew Boland**, JW Harris Inc., 480-425-9393. **Shannon Bowers**; 214-521-7800. **William Brockschmidt and Courtney Coleman**; 212-608-5065. **Matthew Carter**, 859-266-4485. **Paul Cha and Margaret Innerhofer**; cha-innerhofer.com. **John De Bastiani**; 617-312-1349. **Renee del Gaudio**; reneedelgaudio.com. **James Dolene and Thomas Riker**; jtliving.com. **Lori Feldman**; 646-613-0552; fdsdesign.com. **Jessica Helgerson**; jhinteriordesign.com. **William C. Huff, Jr., and Heather Zarrett Dewberry**; 404-841-9101. **Shaun Jackson**, 203-866-3013. **Amy Lau**, Forms of Design; formsofdesign.com. **Jaime Laurella**, Platform Design; platformdesign.com. **Denise LaVey**; 305-864-0970; leniselavey.com. **John Loecke**; jloeckeinc.com. **David McCauley**; 323-936-6072. **John Moinzad and David Hintgen**; 720-280-2195. **Joelle Nesen and Alexandra Reck**, Maison; maisoninc.com. **David Phoenix**; davidphoenix.com. **Laurel Quint**, Q Interior Design; 303-778-7072; qinteriordesign.com. **Ruthie Sommers**, Chapman Radcliff Home; chapmanradcliff.com.

66 ILLUMINATE

Designer, **Thomas O'Brien**; 212-966-4700; aerostudio.com.

134 ALL REVVED UP

Pages 134 to 141. Designer, **T. Keller Donovan**; 212-760-0537. *Blinds throughout*, Hunter Douglas (M); 800-437-4233. *Dining room*. **Vase**—Hermès (R); 800-441-4488. **Saarinen dining table**—Knoll (R,T,M); 212-343-4161. **Dining chair trim**, Colonial Satin in Sapphire—Clarence House (T); 800-803-2850. **Lantern**, Blake—Charles Edwards (R,T); 011-44-20-7736-8490. **Mirror**, through designer. **Urns**—Zimmer+Rohde (T); 212-758-[illegible]. **Curtain**, color 53—Victor Henschel Floor (R,T); 212-6[illegible]. **Hepplewhite chair fabric**, Georgian [illegible]; 212-593-9787. **Hepplewhite chair trim**, #SP[illegible]—Clarence House; see above. **Window seat fabric**, Montrose in Ivory—Cowtan & Tout (T); 212-647-6900. **Window treatment fabric**, Rainbow—Bergamo (T); 212-988-3333. **Window treatment trim**, Orion Plus—Bergamo; see above. *Drawing room*. **Sofa fabric**, Montrose in Ivory—Cowtan & Tout; see above. **Throw**—Casa del Bianco (R,T); 866-249-9224. **Shahai tea table**, by Michael Berman—Profiles (T); 212-689-6[illegible]. **Vase**—By Maze (T); 415-543-3688. **Stool base**, Centipede (C), designer. **Stool grosgrain ribbon**—Hyman Hendler (R,T); [illegible] 840-8393. **Rug**, Montana in color 53—Victor Henschel Floor; see above. **Lantern**, Passage—Charles Edwards; see above. **Artwork**, *Peeps* by Robert Flynn, 786-543-5207. **Table lamp**—Nelson—Jonathan Adler (R,T); 212-941-8950. **Lamp shade**—Oriental Lamp Shade Co. (R,T); 212-873-0812. *Guest bedroom*. **Headboard; dust skirt; loveseat; ottoman and window treatment fabric**, Palma in taupe, Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Headboard; dust skirt; loveseat; ottoman and window treatment trim**, Hanloon Cotton—Shyam Ahuja (T); 212-644-5910. **Coverlet**—Bergdorf Goodman (R); 800-[illegible]-1855. **Bedside tables**, Emma—Country Swedish (T); 212-[illegible]-1976. **Mirror**—White on White (R,T); 212-288-0909. **Tray ottoman**—Bloomingdale's (R); 800-232-1854. **Throw pillo**—Hanloon Cotton #1016—Shyam Ahuja; see above. **Throw low trim**, #SPB—Clarence House; see above. **Framing**—M[illegible] Art & Frame; 212-595-1615. *Foyer*. **Mirror**—Cove Lane (R,T); 212-288-7597. **Candlestick lamps**—Oriental Lamp Sh[illegible] Co.; see above. **Wallpaper**, Gems—Osborne & Little (T); [illegible]-322-7420. **Tureen**—La Cafetiere (R), 646-486-0667.

142 THE GOLD STANDARD

Pages 142 to 145. **All furniture and fabric**—Mitchell Gold (R); 800-789-5401; mitchellgold.com.

146 PASSAGEWAY TO SANTA FE

Pages 146 to 153. Designer, **Malea Mason**, Mason Davis Interiors; 505-989-7569. *Builder*, **Bill Kramer**, Santa Fe Development Partners; 505-986-8747. *Landscaper*, **Max Scott**, Scott's Irrigation; 505-982-7930. *On mantel*. **Pottery** by Tammy Garcia; Al Qöyawayma—Blue Rain Gallery (R); 800-414-4893. **Pottery** by Mark Tahbo—King Galleries (R); 800-394-1843. *Living room*. **Sofas**—Sherrill Furniture (M); 828-322-2640. **End table** by Theodore Alexander—American Country Collection (R,T,M); 800-984-0955. **Table lamp**—Canvon Lifestyles (R); 480-488-4[illegible]. **Fringed throw**, Gretel Underwood—Simply Santa Fe (R); [illegible]-988-3100. **Painting** by Frank McCarthy—Big Horn Gallery (R,T); 307-527-7587. *Entrance Hall*. **Bench** by David Shaver—Meyer Gallery (R); 877-947-6372. **Rug** by Marian Nez—Shop Getzwiller (R); navajorug.com. *Dining Room*. **Table and chairs**—Mary Corley Antiques (R,T); 505-984-0863. **Chairs**—Pearson Company (T); 336-882-8135. **Buffet and hutch** (C)—American Country Collection; see above. **Chandelier**—Arte de Mexico (R,T,M); 818-753-4559. *Guest bedrooms*. **Bedspreads**—Pearson Company (T); 336-882-8135. **Armchair**—Hickory Tannery (T); 828-465-6599. **Blinds**—Hunter Douglas (M); 800-437-4233. **Bed; nightstand**—Taracea (M); 954-[illegible]-3330. **Lamp**—Byford & Mills (R,T); 732-842-5778. **Blanket**—Simply Santa Fe (R); 505-988-3100. *Portal*. **Furniture**, Pavi[illegible] Furniture—DSA/The Patio Resource (T); 214-747-5757.

154 SPLENDOR IN THE GRASS

Pages 154 to 156. **Oudolf Nursery and Garden**; oudolf.com

160 SKETCHBOOK

Pages 160 to 163. Designer, **Kathryn M. Ireland**; 310-315-4[illegible]; kathrynireland.com

164 CHESAPEAKE CLASSIC

Pages 164 to 173. Designer, **Frank Babb Randolph**; 202-[illegible]-2120. *Foyer*. **Bench**, Dennis & Leen—Holly Hunt (T); 212-[illegible]-6555. **Pillows**, Randolph & Hein—John Rosselli & Associates; 212-593-2060. *Living room*. **Oval-back chair**—Niermann Weeks (T); 212-319-7979. **Fabric**, plain stripe in brown/oyster—[illegible]nison Fabrics (T); 212-223-0373. **Table**, Formations—Holly Hunt; see above. **Settee**, by Dapha—Baker Knapp & Tubbs (T); 212-779-8810. **Painted table**—Niermann Weeks; see above. **Throw**—Anichini through Gore Dean Antiques (R); 202-625-9199. **Large table**, Formations—Holly Hunt; see above. **Frascati console** (C) by designer—Niermann Weeks; see above. *Kitchen*. **Chairs; sideboard bookshelf**—Niermann Weeks; see above. *Dining room*. **Pedestal table; curtain rods**—Niermann Weeks; see above. **Sconce** over fireplace, David Iatesta—August Georges (R,T); 202-337-5110. *Foyer*. **Lantern**—Niermann Weeks; see above. *Bedroom*. **Beds** (C)—Niermann Weeks; see above. **Chair**, David Iatesta—August Georges; see above. **Throws; pillows** on bed, Anichini—Gore Dean Antiques; see above. *Back terrace*. **Chairs; planters**—Niermann Weeks; see above. **Bench**—Barlow Tyrie (T); 800-451-7467. **Throw**, Anichini—Gore Dean Antiques; see above.

174 HARVEST GRILL

Pages 174 to 179. **Grill; rotisserie**—Wolf Appliance (M); [illegible]-322-7820. **Basting brush and tongs**—Rosle (M); 302-326-4[illegible]. *Cornish hens*. **Blanket**—Pendleton Woolen Mills (M); [illegible]-760-4844. **Bread board**—Bodum (R,M); 212-367-9125. **Tray**, Match (M); 201-792-9444. **Essex wineglasses**—Simon Pearce (R,M); 2800-774-5277. *Bar*. **Thermos**—Holland&Holland; 011-44-20-74-99-44-11. **Pitcher**—Match; see above. **Mug**—Bodum; see above. **Flask**—Maya Schaper (R); 212-873-2[illegible]. **Tray**—Aero (R); 212-966-4700. *Potatoes*. **Casserole**, Le Creuset—Williams-Sonoma (R,MO); 800-541-2233. **Spoon**—M[illegible]; see above. **Napkin**—Butter and Eggs (R); 212-676-0235. *Salad*. **Napkins**—Butter and Eggs; see above. *Soup*. **Soup bowls**—Platt (M); 212-876-9228. **Dutch oven**, Le Creuset—Williams-Sonoma; see above. *Pear crumble*. **Baking dish**—Emile Henry (M); 302-326-4800.

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Seeds—Cook's Garden (MO); www.cooksgarden.com. ■

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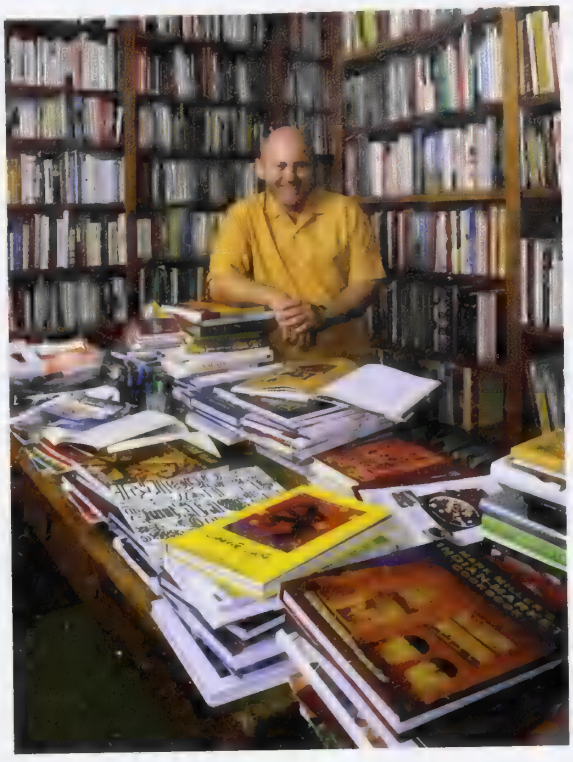


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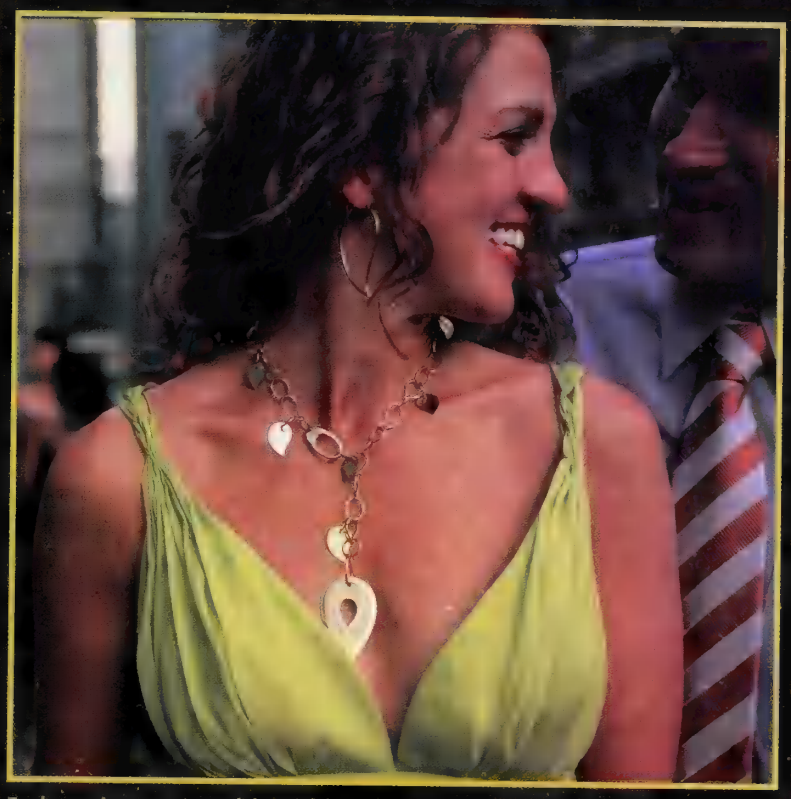
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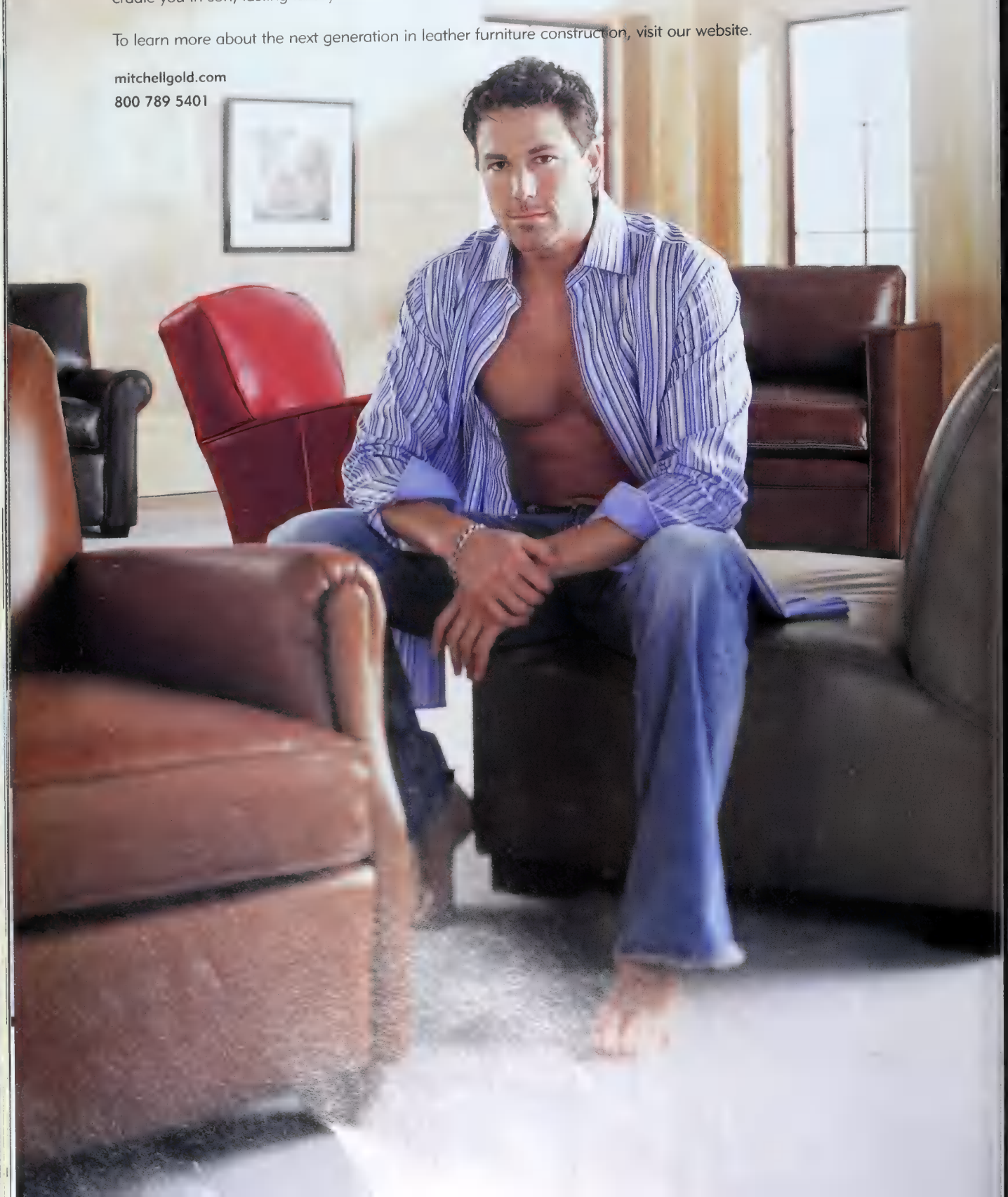
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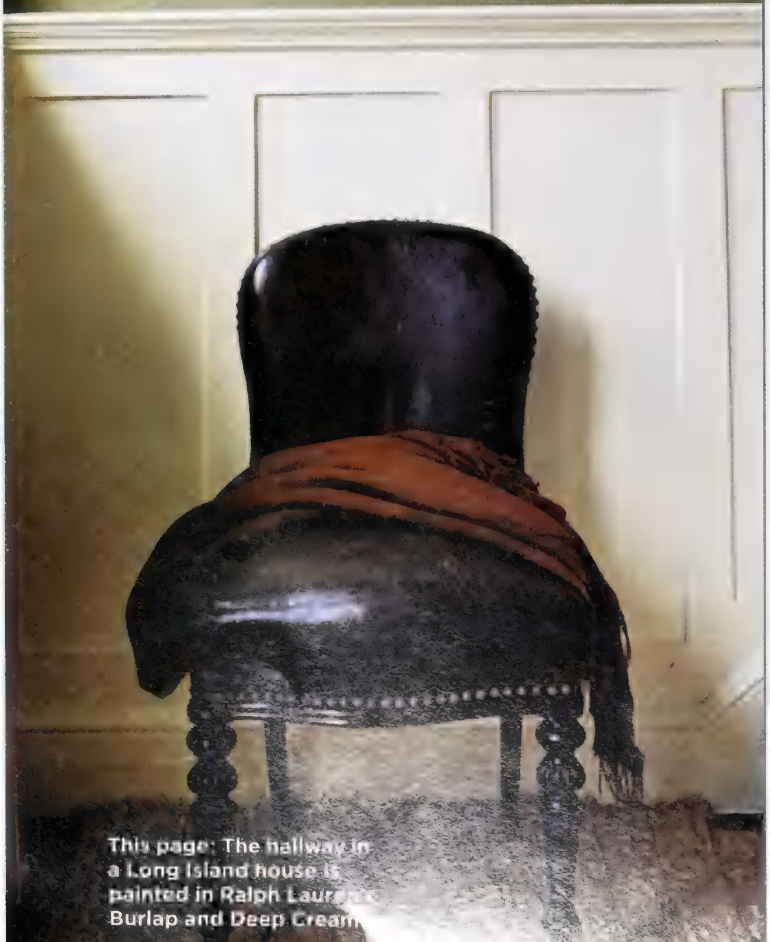
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This page: The hallway in a Long Island house is painted in Ralph Lauren's Burlap and Deep Cream.

HUGH STEWART

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A cozy living room in the Hamptons is decorated for fall with a stylish combination o furnishings from the new Lauren Home collection and a selection of antiques.
Photograph by Hugh Stewart


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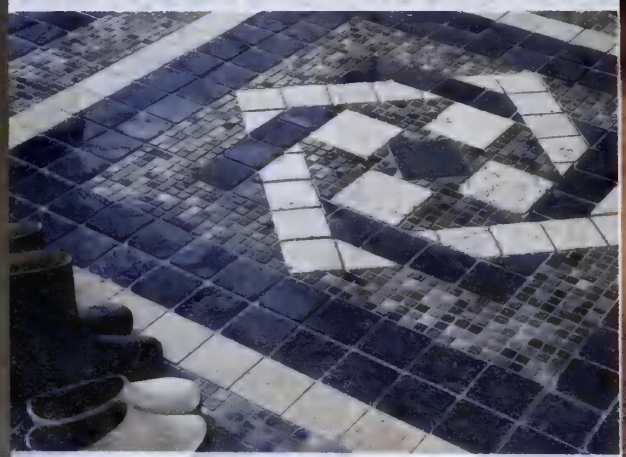
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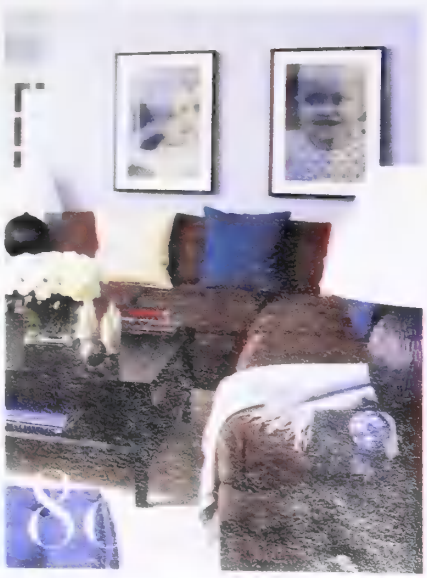
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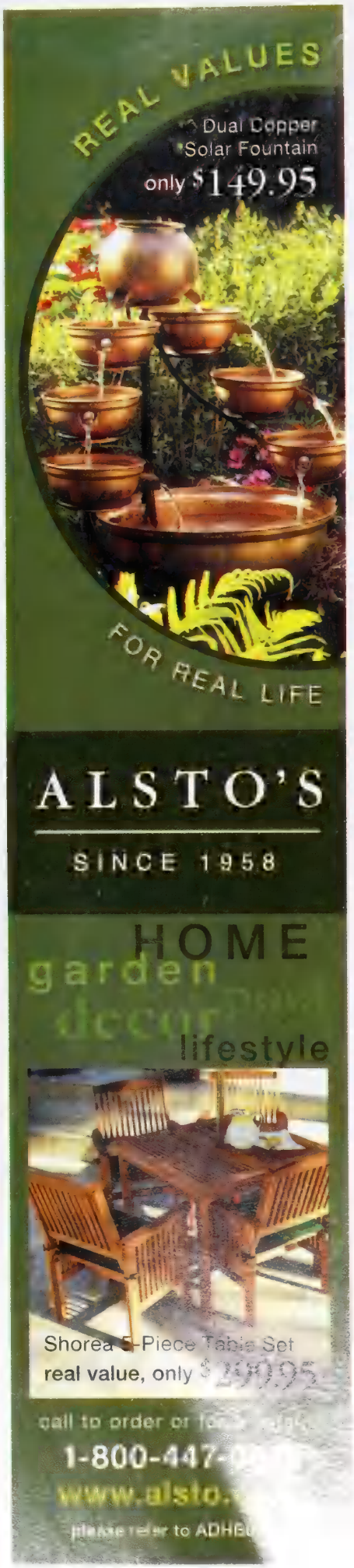
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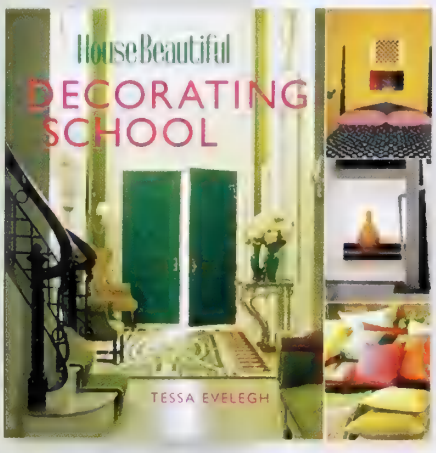


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LLADRÓ

sures of the earth / Butterfly treasures





NEW FROM HEARST BOOKS

Two new books—one celebrating the emotional side of home life and the other addressing more practical concerns—are now available from Hearst Books.

The first, *If These Walls Could Talk* ($20; 248 pages), is the magazine's second anthology of essays from our popular "Thoughts of Home" column. At times humorous, at times touching, these deeply personal memoirs remind us not only that there is no place like home, but that no two are alike.

The second, *Decorating School* ($30; 252 pages), is our best decorating guide yet. It is packed with basic information, [illegible] design know-how, [illegible] tional ideas to help [illegible] every room in your [illegible].

Both are available [illegible] books are sold.

Patrick Pacheco ▸

As an editor-at-large of *Show People,* a magazine devoted to the Broadway stage, New York–based journalist Pacheco brings a theater critic's eye to Miles Redd's work at Two Dot Ranch in Wyoming ("Grandeur on the Range," p. 132). "Miles brings such a fresh and unfettered approach to his decorating," says Pacheco. "I love that some of his inspiration for this project came from the film, *Giant.*" Pacheco recently contributed to a Broadway musical starring dancer Chita Rivera that retells her life and career.





◂ Ann Stratton

"I was surprised by his ability pull together a wide array of co pattern, and texture into beaut cohesive arrangements," says p tographer Stratton of her work floral designer David Stark ("Aut Bouquet," p. 114). Splitting her t between Manhattan and an ups New York lakeside retreat, Stra shoots for such magazines as *Foo Wine, O,* and *Country Living.* Her v is featured in the recent *Levana's T* (Stewart, Tabori & Chang), a cookb of Kosher Moroccan fare.

Gregory Katz ▸

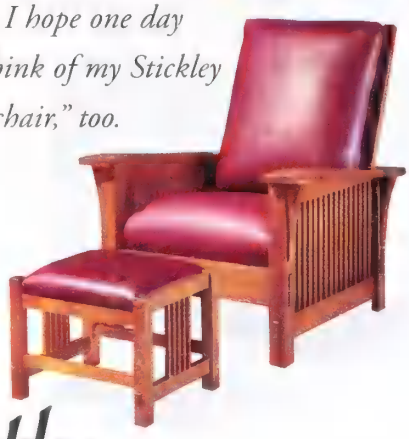
"It was great to experience the rarified world of the grand old Irish families and their furniture collections," says Katz, who reports on the growing popularity of antiques from the Emerald Isle in "Made in Ireland" (p. 106). "They go by their own rules and for them preservation of their design heritage is [illegible]. [illegible] duty, he can be found [illegible] vintage convertibles or add[illegible]on of blues and soul [illegible] living in London, [illegible] bureau [illegible] News.



My Stickley*



My Story... *I was just a kid when my parents brought home that Stickley chair. They were so proud. In time, it became "Dad's chair." To this day I can see him reading his morning paper, just like it was yesterday.... Now I'm in my early forties, I've got my own family: A wonderful wife, two sons, Kevin and Connor, our dachshund Snoops, and yes, my Dad's Stickley reading chair. It's just one of the many Stickley pieces we've collected over time. I hope one day the boys think of my Stickley as "Dad's chair," too.*



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Editor's Letter



Home Fires Burning

It's that time of year. Although spring may signal new beginnings and hope, the fall, for me, is the most spectacular season. The air is crisp, the colors are brilliant, and the mood is all about entertaining outdoors before the winter makes it impossible. It's a great time for sports, whether it's girls' soccer, or boys' football, or a pickup game of basketball (which some of us can't seem to grow out of). It's about the World Series in baseball, and great rivalries in college sports. It's about preparing for the coming holidays. The fall is about home.

There are few more spectacular sights than a quaint American village, set against the backdrop of gorgeous fall foliage changing from orange, to red, to yellow. In New England, for instance, the sight of white church steeple silhouetted against trees and hills of burnished color is, no pun intended, almost heavenly. This is qui tessential Americana.

A drive through the gentle rolling hills of the American Midwest this time of year also is stunning in its splendor. Ha you ever seen miles of golden wheat fields in Kansas or Iowa? It's enough to make you start humming the words to Woo Guthrie's "This Land Is Your Land."

I also enjoy driving through the Hudson River Valley in New York during autumn. The colorful leaves rising high ov the sprawling river are glorious. And the villages are charming and full of history.

In the South, as the air finally cools down from the summer heat, the trees change color and the season is long and wo derful. There are entire towns that turn out for Friday night high school football games, and of course, Saturday afternoo are reserved for the huge throngs at the big college games. I grew up in that atmosphere: I never think of the fall witho remembering the many Saturday afternoons I spent at University of Alabama football games. I'll be down there at homeco ing in a few weeks. It's a tradition that is shared by an overwhelming number of people in this country—from Ann Arb Michigan, to Tempe, Arizona.

It may just be my imagination, but great houses also seem to be at their best in the fall. I believe part of that has to do wi the clear light that the season brings to us. The haze of summer is gone and replaced with a luminous clarity that can mal a room seem unnaturally vivid in the early morning or late afternoon. It's the stuff of the Impressionists, who were all abo color and light.



For my family and me, this is the season to gather firewood, rake leaves, gr outside a bit, and, when we can, take a weekend trip or two. A friend of mine, Ro ert Inman, wrote a novel a few years ago called *Home Fires Burning.* It is a title th evokes a strong visual image. For me, it's a phrase that makes you think of curli up in front of the first fire of the season at home, with the leaves falling outside t window, and a chill in the air. It is precisely that kind of image that we chose th month for the cover—taken during our photo shoot with Ralph Lauren, and base on the new Lauren collection of furnishings. I hope the cover, and this entire issu puts you in the mood for fall. I'm there already. . . .

Cheers,



Mark Maxfield

©CORBIS. PORTRAIT: TIMOTHY GREENFIELD-SANDERS

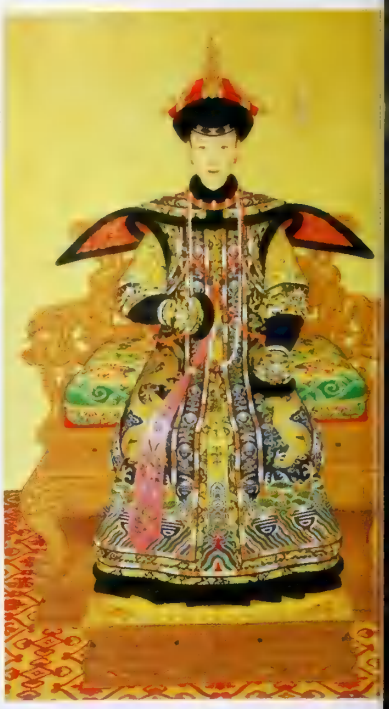

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Of Note



SOMETHING OLD, SOMETHING NEW

Combining antiques with contemporary furniture and quirky art, like the vintage Bor Quinquina poster at left, can be a daunting challenge for even the most experienced decorator. The new Los Angeles Interior Design & Antiques Show will address the issue in display rooms, created by leading designers, that incorporate modern art with rare antiques from some of the 80 represented dealers. The show runs November 12–14 at the Santa Monica Civic Auditorium. *Call 310-455-2886 or visit www.caskeylees.com.*



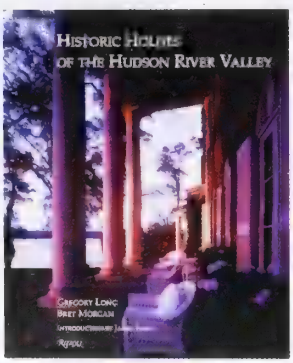
CHINATOV

Beginning November 21, more than 400 rarely seen treasures and arti from 18th-century imperial China will be on display at the Dallas Museum o "Splendors of China's Forbidden City: The Glorious Reign of Emperor Qianl runs through May of next year and includes porcelains, bronzes, and paint including a 1737 portrait of Empress Xiaoxian (above) attributed to Gius Castiglione. Until now, most of the works have never left the Forbidden Palace Museum in Beijing. *Call 214-922-1200 or visit www.dallasmuseumofar*



DESIGN PIONEER

Florence Knoll Bassett's impact on America's postwar aesthetic emerged in the modern interiors she designed for companies like CBS and Seagram's. But her greatest legacy may be in the elegant furniture she created, like the 1961 pedestal table (above). *Defining Modern,* an exhibition designed by Bassett herself, runs from November through March and brings a long-overdue celebration of this pioneer's accomplishments to the Philadelphia Museum of Art. *Call 215-684-7860 or visit www.philamuseum.org.*



BOOKSHELF With a rich housing stock unsullied by modern development, New York's Hudson Vall is a microcosm representing three centuries of domesti Dutch- and Anglo-American architecture. *Historic Ho of the Hudson Valley* (Rizzoli, $55) is a lavish photograp compendium of such residences, among them the hum proportioned c. 1737 Luykas Van Alen House and the baronial Hyde Park estate of Frederick William Vande bilt. The book includes a map for enterprising history l to plot tours to museum houses that are open to the pu



CIAO, BELLA

In the U.S., Fendi is well-known as a purveyor of chic handbags and luxurious clothes, but the brand's home furnishings line has remained something of a European secret. No longer. This fall, Fendi Casa opens a showroom in Miami's design district that will offer American designers and consumers the company's full collection, including sofas, beds, mirrors, carpets, chairs, tables, lighting, and a wide array of accessories. The pieces are notable for couture-level attention to detail, a sleek, contemporary design, and opulent displays of beautiful materials. The dining table (above) is inlaid with mother of pearl and [illegible]

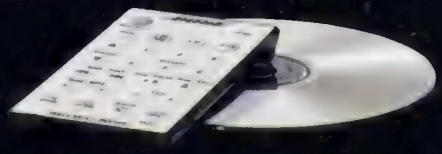
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- No buttons!
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PRODUCER: MARISA MARCANTONIO PHOTOGRAPHER: LAURA M

Bedtime Stories

Ensure a happy ending with bedding that's plush, luxe, and fashionable



1. Paisley pillow, $50, from Pottery Barn, 800-922-5507. 2. Floral™ Garden standard sham, $83, from Restoration Hardware; 888-243-9720. 3. Monaco pillows, $370 each, from Ann Gish, 212-253-1003. 4. Fishnet Fringe linen standard sham, $90, by Tommy Bahama Fine Island Linens; 877-336-2003. 5. Zig Zag Dot standard sham, $130; by Deborah Sharpe Fine Linens; www.deborahsharpelinens.com. 6. Beads boudoir sham, $117, by Allegra Hicks; www.allegrahicks.com. 7. Basket Weave silk and wool throw, $315, from Donna Karan Home through Bloomingdale's nationwide; 866-593-2540. 8. Scallop Palm queen flat sheet, $266, by Tommy Bahama Fine Island Linens; 877-336-2003. 9. Monaco coverlet, $1,035, from Ann Gish; 212-253-1003. 10. Quilt, $299; by Pottery Barn; 800-922-5507.

>



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*One-year OnStar Safe & Sound Plan is standard on LT and Z71 models. Call 1-888-4ONSTAR (1-888-466-7827) or visit onstar.com for system limitations and details. †XM is available only in the 48 contiguous st
Basic monthly subscription required and sold separately. Visit www.gm.xmradio.com for more details. **Based on R. L. Polk & Co. 2001, 2002 and 2003 CYE Total Registrations for GM-Defined Large Utility segm
OnStar is a registered service mark of OnStar Corporation. The XM name is a registered trademark of XM Satellite Radio Inc. Tahoe is a registered trademark of the GM Corp. ©2004 GM Corp. Buckle up. Ame



1. Standard pillowcase, $115; from the Tweed Dreams Collection by DKNY through Bloomingdale's nationwide, 866-593-2540. 2. Susan boudoir sham, $115; by Deborah Sharpe Fine Linens, www.deborahsharpelinens.com. 3. Versailles Euro shams, $250 per pair; from Haute Home by Jane Leider, www.hautehomestore.com. 4. Masuda queen flat sheet, $124; by Designer's Guild through Libretto Holdings, 203-972-0222. 5. Tuscany boudoir sham, $100; by Deborah Sharpe Fine Linens, www.deborahsharpelinens.com. 6. Standard embroidered linen sham, $79, from Restoration Hardware, 888-243-9720. 7. Florence queen duvet cover, $505; by Deborah Sharpe Fine Linens, www.deborahsharpelinens.com. 8. Ken throw in Cale, $235, from Nancy Koltes at Home, www.nancykoltesathome.com.

(Continued on page 41)



After crashing into a tree, Michelle Creager and her sons experienced firsthand the valuable assistance of an OnStar® Advisor.

)ut of nowhere, there was a voice nd she said help was on the way."

he moments after the crash, Michelle Creager heard two scared little voices. And one reassuring one.

their way to the babysitter's, the Creagers' minivan hit a slick spot on a two-lane highway, plunged down embankment and slammed into a tree, deploying the air bags and landing in a steep ditch filled with water.

tically injured, Michelle drifted in and out of consciousness. Four-year-old Evan was still inside the icle, while two-year-old Jacob got out of his child safety seat and was crawling through the ditch.



Every month, OnStar helps about 675 subscribers whose air bags have deployed.

OnStar assists in over 11,000 emergencies per month.

OnStar performs about 20,000 GM® Goodwrench® remote diagnostic tests monthly.

Every month, OnStar sends a signal to unlock 34,000 subscribers' doors.

Subscribers make over 5.5 million calls a month on OnStar Personal Calling (a hands-free phone built into your vehicle).

Calculated estimates based on OnStar monthly averages (April–June, 2004)

"OnStar knew exactly where I was."

Fortunately, the Creagers' Pontiac Montana was equipped with OnStar. When its air bags went off, it sent a signal to the OnStar Call Center. A highly trained OnStar Advisor received Michelle's name, vehicle description and location on a computer screen (using Global Positioning System satellites), as well as contact information for the nearest emergency services.

Within seconds, the Advisor attempted to contact the Creagers, her voice coming through the vehicle's stereo speakers. When the Advisor heard only children crying, she quickly contacted local authorities and stayed on the line until help arrived.

"She heard my son's cry for help."

"I remember waking up and trying to respond to the Advisor," Michell recalls. "She was excellent. And hearing her voice helped my little boy. Even though I couldn't talk to him, he knew someone could hear him calling for help."

Assistance arrived quickly. Everyo was transported to a nearby hospit where the children were released la that day. Michelle was hospitalize for a week but has now recovered.

A rescuer later told Michelle that OnStar's ability to locate their vehicle and call the closest emergency providers brought them help at least 10 minutes sooner. "The response time was critical."

"My cell phone was in the ditch

Michelle thought she was prepare for anything because she had her cell phone. "But there was no wa I could have gotten to it. It had

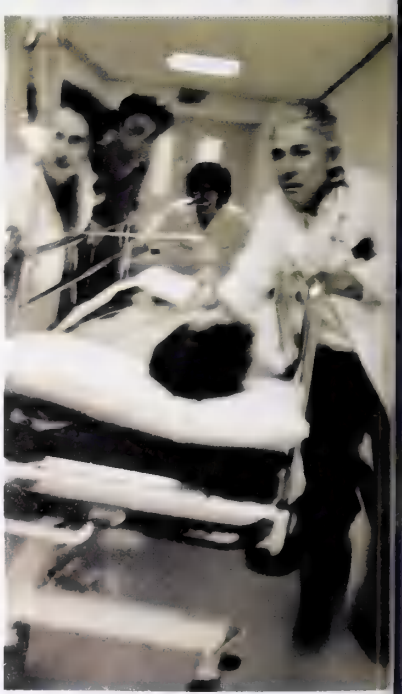
In the "golden hour," every minute counts.

"The more rapidly we get the patient to the hospital, the better the chance of treating their injuries," says Stephen M. Cohn, M.D., chief of Trauma and Surgical Critical Care Divisions, University of Miami.

The 60-minute period following a crash is so critical that emergency crews refer to it as the "golden hour," Cohn says. "We have the best chance of saving their lives within that golden hour."

Today, more than 2 million vehicles have OnStar service, which automatically contacts OnStar if the air bags deploy, provides the vehicle's location and contacts help for the victims as fast as possible.

"Ironically, I would like to see [illegible] with these



wn out of the car," she says. lot of people feel that a cell one is their safety net. But you n't predict that you'll be coherent ough or physically able to get to ur cell phone."

nStar looked out for us."

e were very fortunate that someone s looking out for us," says Michelle's sband, Chad. "It could have turned out a lot differently. It could have been awful. I think about it a lot, like every morning at 6:30. I could be sitting alone in this house. If it was up to me, every automaker would provide OnStar."

With their minivan totaled, the Creagers replaced it with another GM vehicle. And of course it has OnStar. "I won't have a vehicle without it," she says.



GM Continuous Safety

General Motors is the only automotive manufacturer committed to offering a full range of cars, trucks and SUVs which offer safety protection before, during and after vehicle collisions.

BEFORE

GM's safety focus begins with features that help drivers avoid collisions.

Antilock Brake System (ABS)
ABS reduces wheel lockup, helping drivers maintain steering control while braking hard on most slippery surfaces.

All-Wheel Drive
When the drive system senses a drive wheel slipping, AWD transfers torque to all wheels for added traction.



Traction Control
Traction Control helps reduce wheel spin on most slippery surfaces.

DURING

When a crash is unavoidable, GM vehicles are designed to reduce the risk of injury.

- **Crush Zones**
 Front and rear body structure helps absorb energy by deforming in a controlled manner during a collision.



Chevy TrailBlazer LT pictured

- **Air Bags**
 Supplementing the safety belt system, front air bags help restrain the driver and front passenger in moderate to severe front impacts.*



- **Safety Cage**
 A high-strength steel safety cage surrounds the passenger compartment, helping protect everyone and everything inside.

AFTER

GM leads the way in helping to get the right kind of assistance to injured motorists after a collision.



- **OnStar by GM**
 If your air bags deploy, OnStar-equipped vehicles send a signal to a highly trained OnStar Advisor, who contacts you to see if you need help. You can also press the OnStar emergency button anytime you need help.

- **Advanced Automatic Crash Notification**
 AACN automatically notifies OnStar and provides crash information following collisions. AACN uses additional sensors to detect rear and side impacts even if the air bags do not deploy (available on 12 2005 GM models).



OnStar is available on over 50 GM models; some with an MSRP around $16,000.

The first year of OnStar is included on all new OnStar-equipped GM models. After the first year, the Safe & Sound Plan costs just $16.95† a month.

OnStar is available factory-installed on these 2005 models.

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Cobalt	Silverado	LeSabre	G6	Envoy XL	Escalade			VUE
Colorado	Suburban	Park Avenue	Grand Prix	Envoy XUV	Escalade ESV			
Corvette	Tahoe	Rainier	Montana	Savana	Escalade EXT			
Equinox	TrailBlazer	Rendezvous	Montana SV6	Sierra	SRX			
Express	TrailBlazer EXT	Terraza	Sunfire	Yukon	STS			
Impala	Uplander		Vibe	Yukon XL	XLR			
Malibu	Venture							

OnStar Services**	Safe & Sound $16.95/month† (U.S.)
Automatic Notification of Air Bag Deployment If your air bags deploy, we'll contact you to ask if you need assistance.	●
Emergency Services At the touch of a button, we can contact emergency services.	●
Stolen-Vehicle Tracking If your vehicle is stolen, an Advisor can help authorities attempt to locate it.	●
Remote Door Unlock An Advisor can send a signal to unlock your doors in most cases.	●
GM® Goodwrench™ Remote Diagnostics We can run a remote diagnostic probe of your engine while you're driving.	●
Personal Calling It's a hands-free, voice-activated wireless phone built into your vehicle that uses purchased calling minutes.	●
Roadside Assistance If you need help on the road, we can call a nearby service provider.	●
AccidentAssist Get step-by-step guidance about what to do in the event of an accident.	●
Remote Horn and Lights We can activate your horn and lights to help you quickly locate your vehicle.	●

OnStar by

For more information, visit onstar.com.

†Plus tax. Credit card payment required for monthly subscription. **OnStar services require

Impala, LeSabre, Malibu, Montana, Monte Carlo, Park Avenue, Regal, Rend

Equinox, SV6, LaCrosse, Malibu Maxx, Rainier, SV6, Terraza, Uplander, XLR and X

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tyle Beat (Continued from page 1)



lis boudoir sham, from Deborah on Fine Linens; deborahsharpelinens.com. lermo standard sham, $125; erra; 800-336-1891. nero standard sham, $65; Sterra; 800-336-1891. 4. Fans ard sham, $112; by Allegra Hicks; allegrahicks.com. drangea Euro sham in sage, $160; DH; www.sdhonline.com. orula queen flat sheet, $205; from Sterra; 336-1891). 7. Legna wool fiber queen flat in khaki, $305; by SDH; www.sdhonline.com. ns standard sham, see #4 above. 9. St. Catherine's decorative pillow, $55, from the Jane Seymour Collection; janeseymourhome.com. 10. Chevron cotton throw, $100; by of Versailles; 888-926-7888. 11. Jaipur block-print quilt, $179; by ery Barn; 800-922-5507. All pillows and comforters from Garnet Bed styling by Fern Rudin. ●

Swatch Watch





Crewel Intentions

Discover a floral motif with a graphic, textural sensibility that's anything but ordinary

PRODUCER:
EDWARD ROSS
PHOTOGRAPHER:
DARRIN HADDAD

Clockwise from left: Turned Leg slipper chairs by Yellow Monkey Antiques are covered in Antoine Crewel 26605-001 in Beige by Scalamandré (also used for bolster on sofa). Round Greek Key table by John Rosselli. Floral sconces in old iron finish by Paul Ferrante. Curtains were made from Thai Texture 50237 in Kelly by Schumacher and are trimmed in Rousseau pom-pom fringe 985-27030 by Samuel & Sons Passementerie. Valance made from Exotic Border with Palm Trees 2082B/01 by Chelsea Editions. Marta floor lamp is by Paul Ferrante. The Zondra Sofette by Mitchell Gold is covered in Crewel Embroidery 2643161 in brown from Decorators Walk. Chesterfield cocktail table is by John Rosselli. Floor is covered in Nusisal in Natural by Interface Flor. >

Swatch Watch



Zondra Sofette by Mitchell Gold and Turned Leg slipper chair by Yellow Monkey Antiques are covered in **1.** Helmsley Crewel Work 8246/02 in Rose by James Brindley; **2.** Antoine Crewel 26605-001 in Beige by Scalamandré; **3.** Rosehill Crewel 854001 in Chinese Rose & Jade by Lee Jofa; **4.** Classic Crewelwork FW-0653-M in Multi on Beige by Hinson & Company; **5.** Andrea Crewel 10351C18 in Rose Ash by Bailey & Griffin; **6.** Crewel Embroidery 2643161 in Brown by Decorators Walk. Top right: A detail of the curtain from the previous page. All upholstery by Chanel Nort[illegible] at Stitch. For more details, see Resources. ■

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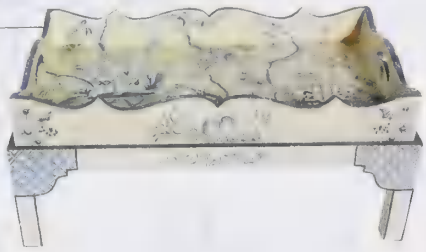
PRODUCER: SENGA MORTIMER PHOTOGRAPHER: CARTER BER

Cool Blues

Designer John Rogers extends his furniture collection with hand-painted pieces inspired by antique wallpapers



This tray table with scalloped-edge detail is painted in a pattern copied from an antique wallpaper.



Rogers found this wooden lamp base in Jodhpur and asked his workers to embellish its pagodalike shape.



One of a set of three, this quirky octagonal cachepot with ornamental feet pays homage to antique English planters.



The Regency-style painted table is a copy of a Swedish antique that Rogers spotted in a Manhattan store.



A reproduction of a Gustavian Swedish chest with polished-brass drawer pulls and fluted sides.

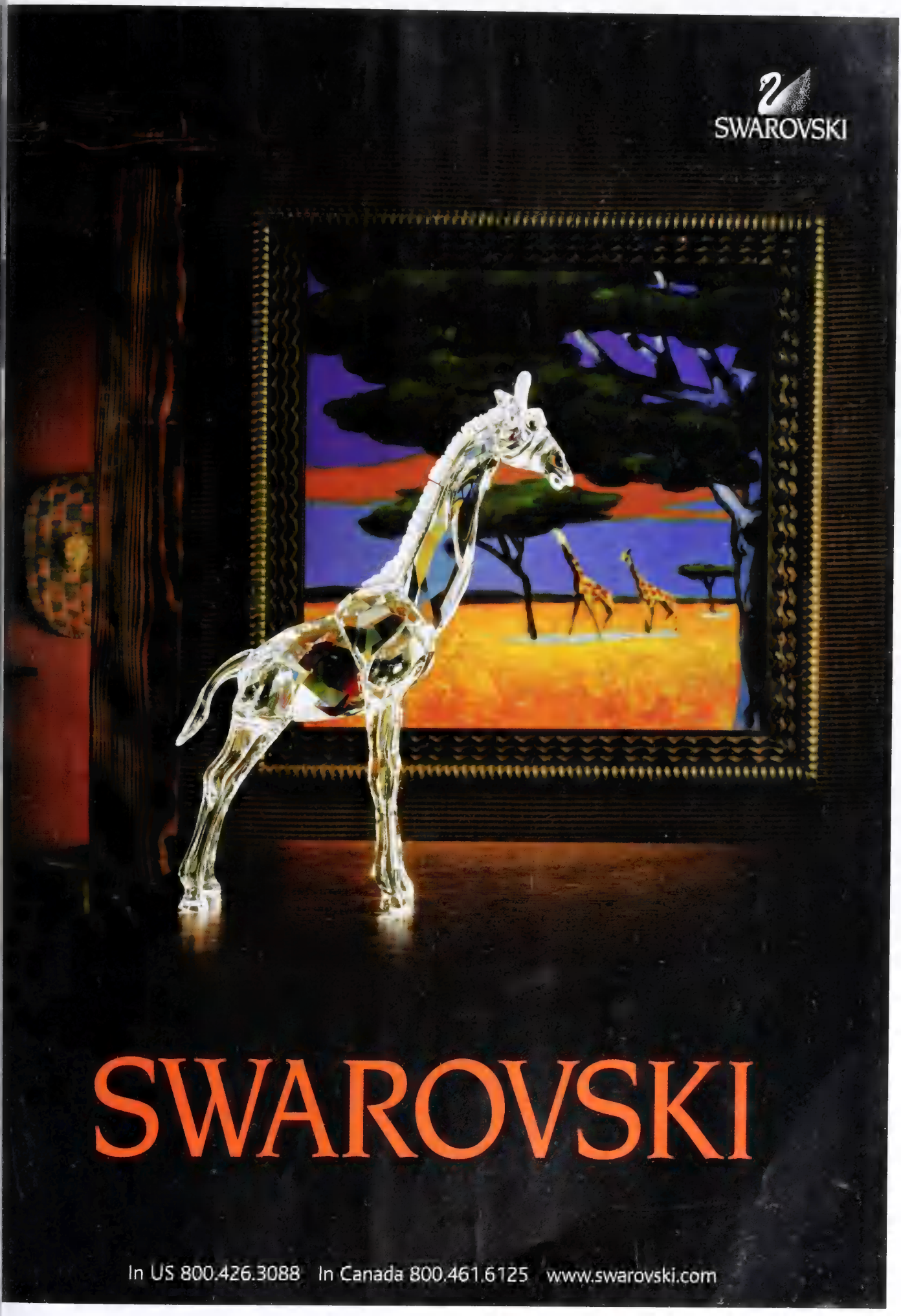


The carvings on this tall, chinoiserie-painted mirror were inspired by faux-bamboo Victorian furniture.



WITH THIS PRETTY BLUE-AND-WHITE chinoiserie-inspired furniture and accessories collection, interior designer John Rogers brings a number of genres together to charming effect. Rogers, who opened a showroom in the D&D Building in Manhattan last month to show off the John Rogers Collection, drew inspiration for this new line from 18th- and 19th-century patterned wallpapers. "You see painted furniture around," he says, "but to my knowledge, no one has used these kinds of patterns on traditional pieces."

The entire range, most of it English and Welsh designs, is made at two small factories in Jodhpur, India, where it is painted by hand. The craftspeople there create wonderful [illegible]. "There's an extraordinary devotion to detail." ●


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The delicately proportioned oval side table is equipped with a drawer and a hidden display tray that can be pulled out to accommodate accessories.



The pattern of the swirl mahogany veneer on the large double-tiered cocktail table is mirrored by stretchers that connect each and every leg.



The dining chair with gently curved legs comes in two versions: one (shown right) with an open klismos-like profile; the other a traditional model with a closed upholstered back.

A collection named for Schloss Rosenau—the summer palace of inveterate BIEDERMEIER collector Duke Ernst I of Saxe-Coburg-Saalfeld—grows



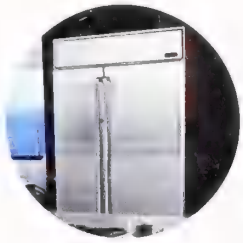
The large breakfront chest is sharply angled and sleek, with polished nickel pulls that give it a modern edge balanced by the swirling grain of its mahogany front.

CREAT

TO FALL

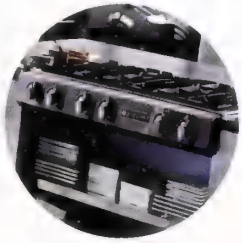
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Talk of the Town

Caning, mirrored surfaces, and a slight touch of color take center stage at the High Point furniture market











Left to right, from top: Folly corner chair, $980; from the Archive Collection by Hickory Chair: 800-349-4579. Seeded glass lamp, from House Beautiful Lighting Solutions by Kichler: www.kichler.com. Rendezvous poster bed, $2,400; from the Uptown Collection by Drexel Heritage: 866-450-3434. Larkin chest, $7,000; from the Amy Howard Collection: 901-547-1448. X end table, $700; from the Uptown Collection by Drexel Heritage: 866-450-3434. Sumac chaise, $2,450; by Natuzzi: 800-262-9063. Woven Chippendale settee, $3,167; by Milling Road: 800-592-2537.







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Deft Touch

A new line of fabrics from ClassicCloth features handwoven textiles with artisanal details like embroidery and block printing



Top: Block-printed Provence in Cornflower 1123/04 is also hand-embroidered. Second row, from left: French Knots in Powder Blue 1108/04 and Limoges in Aquamarine 1115/03 are both hand-embroidered. Antibes in Powder Blue 1125/03 has a slightly directional pile. Bottom row from left: Antibes in Crème Brûlée 1125/02 The pattern in Damask Campagne in Powder Blue 1097/04 is block printed by hand. For more details, see Resources.



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AMERICA'S TOP 125 INTERIOR DESIGNERS

House Beautiful's annual list of the nation's leading decorators includes tips on hot colors, final touches, where to shop, and a confession or two about big mistakes

Atlanta-based designer Nancy Braithwaite (below) says her decorating style (right) includes classic interpretations of country, traditional, and contemporary designs. As for colors, right now she's working with contrasts: "Very dark colors juxtaposed with light ones, but always muted and subtle."





WHAT ARE THE COLORS YOU FAVOR RIGHT NOW?

Kool-Aid colors. They are the perfect antidote to gray and dingy urban light conditions—a major consideration for many dwellings. **ROBIN BELL**

Pistachio green and Prussian blue with accents of tobacco and a dab of burnt apricot. The balance is harmonious—the crispness of the green, the depth of the blue, the strength of the tobacco, and the vibrancy of the apricot. **KIM ALEXANDRIUK**

I always prefer clear, clean colors—earth tones such as burnt siena, ocher, bronze green, chocolate brown, and eggplant are some of my favorites; they're warm and create a calm backdrop for light shades like parchment and French white. **MICHAEL BERMAN**

Peacock blue, burnt orange, pale silver-gilt, and flat charcoal black are a few of the colors that I favor now. Farrow & Ball paint has changed my decorating life forever, with their perfect translations of timeless classics. **THOMAS BEETON**

Neutrals, black, chocolate brown, beige-white with a bit of color. **LINDA BEDELL**

Kim Alexandriuk
Santa Monica, CA
310-394-8100

Barbara Barry
Los Angeles, CA
310-276-9977

Linda Bedell
Aspen, CO
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Thomas M. Beeton
West Hollywood, CA
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Robin Bell McMillen
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Sara Bengur
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Nate Berkus
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Michael Berman
Los Angeles, CA
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Lee Bierly, Christopher Drake Bierly-Drake Assoc.
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Jeffrey Bilhuber
New York, NY
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Nancy Braithwaite
Atlanta, GA
404-355-1740

Alessandra Branca
Chicago, IL
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Gerrie Bremermann
New Orleans, LA
504-891-7763

Top Designers



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Betsy Brown
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Mario Buatta
New York, NY
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Sue Burgess
Chevy Chase, MD
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Joseph Paul Davis
Palm Beach, FL
561-655-8676



Sheila Bridges (above left) says her finishing touch to a room is to "look around to see what might enhance the original scheme. It might be a rustic mirror or an antique box from a flea market anything that might give the room one last pop."

Athalie Derse
Lake Forest, IL
847-735-0354

William Diamond, Anthony Barat
Diamond Baratta Design
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Orlando Diaz-Azcuy
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WHAT IS YOUR FINISHING TOUCH IN A ROOM?

A great tray filled with appropriate things for that particular room. For instance, a library would get a mahogany tray fitted with a sterling mint julep cup for pens and pencils, a pile of monogrammed notepads, an Hermès address book, and maybe a magnifying glass.
T. KELLER DONOVAN

Artwork, books and candlelight.
PETER DUNHAM

Flowers, indigenous and seasonal, ignite any room with organic fire. As they live and breathe, so does the room.
BARRY DIXON

Pillows and pottery.
TIM CLARKE

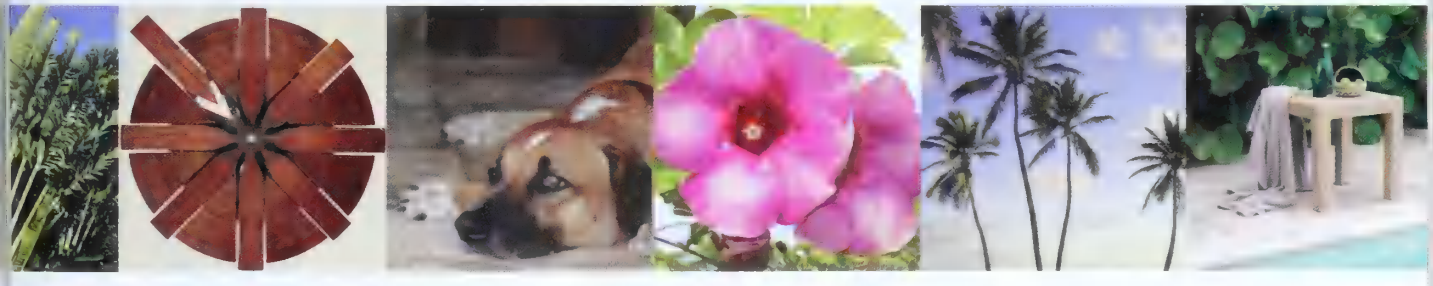
Jelly beans, color matched to the decor. Candles everywhere.
JAMIE DRAKE

Taking something away.
DAN CARITHERS

Every room needs some shine—a lacquer box, a Lucite table, or a metallic lamp!
CHRISTOPHER COLEMAN

(Continued on page





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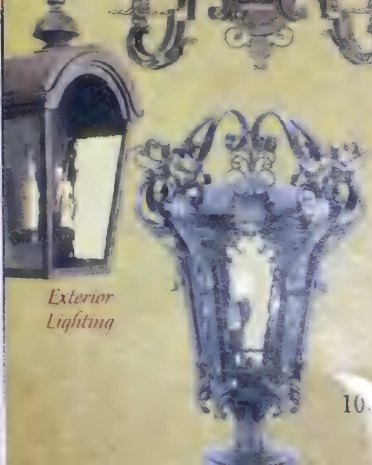
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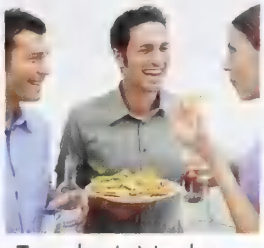
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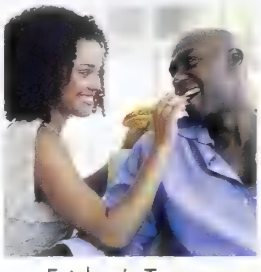
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aine Griffin
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Victoria Hagan
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Alexa Hampton
Mark Hampton, Inc.
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Charleston, SC
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Kitty Hawks
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Kathryn M. Ireland
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Keith Irvine, Tom Fleming
Irvine & Fleming
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Jay Jeffers
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New Yorker Victoria Hagan (above) is currently using blues and browns in many of her designs, such as the one shown at left. She says the colors "are to interiors what the little black dress is to fashion."

WHAT ARE THE COLORS YOU FAVOR RIGHT NOW?

I seem to be working with blue quite a lot now, although I really don't know why. Perhaps it appeals to me because it can be sophisticated, serene, and cheerful—and all at the same time, which is quite a trick to pull off. And creams and whites, of course, to frame the blue, and to make it more itself.
ALEXA HAMPTON

I can't get enough of glacier-white lacquered walls.
ELAINE GRIFFIN

Khaki, linen, and white with a single accent color in subtle values. I prefer red, blue, or green.
MARIETTE HIMES GOMEZ

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BARCLAY FRYERY

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Mary McDonald
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Richard Mishaan
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David H. Mitchell
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West Coast designer Jeffrey Alan Marks (above) says his favorite finishing touch is to place a writing table in front of a window, preferably overlooking a garden. The living room of his Los Angeles house (right) includes a window seat he made himself, covered in Kelly green velvet.



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Brian Murphy
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Joe Nahem
Fox-Nahem Design
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MALLORY MARSHALL

Sweep in the client's own personal treasures, at least the acceptable ones.
GARY McBOURNIE

The accessories—objects used ingeniously, like a beautifully outfitted woman putting on the perfect jewelry right after she's dressed.
JOE NYE

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New York, NY
212-595-0661

Todd Alexander Romano
New York, NY
212-879-7722

Daniel Romualdez
New York, NY
212-989-8429

Frank Roop
Boston, MA
617- 267-0818

Stephen Saint-Onge
Boston, MA
646-286-0600

John Saladino
New York, NY
212-684-6805





Los Angeles–based designer Rose Tarlow (above) describes her decorating style (right) as "fresh, classic, and with a touch of eccentricity." Colors she currently likes include earth tones with accents of magenta, amber, amethyst, aquamarine, peridot, and topaz.

Scott Salvator
New York, NY
212-861-5355

Tom Scheerer
New York, NY
212-529-0744

Roderick N. Shade
New York, NY
212-865-7816

Peter Shelton,
Lee Mindel
Shelton, Mindel & Associates
New York, NY
212-243-3939

Jan Showers
Dallas, TX
214-747-5252

Stephen Shubel
Ross, CA
415-925-9332

Stephen Sills,
James Huniford
Sills Huniford Associates
New York, NY
212-988-1636

Michael S. Smith
Santa Monica, CA
310-315-3018

Matthew Patrick Smyth
New York, NY
212-333-5353

William Sofield
New York, NY
212-473-1300

José Solis Betancourt
[illegible]

Alison Spear
Miami, FL
305-438-1200

Stephanie Stokes
New York, NY
212-756-9922

Tom Stringer
Chicago, IL
312-664-0644

Madeline Stuart
Los Angeles, CA
323-935-3305

Emily Summers
Dallas, TX
214-871-9669

Rose Tarlow
Rose Tarlow-Melrose House
Los Angeles, CA
323-651-2202

Jackie Terrell
Los Angeles, CA
323-571-1622

Calvin Tsao, Zack McKown
Tsao & McKown Architects
New York, NY
212-337-3800

Peter Vaughn
New York, NY
212-570-0417

Kelly Wearstler
KWID
Los Angeles, CA
323-951-7454

Bunny Williams
New York, NY
212-207-4040

Vicente Wolf
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212-465-0590

WHAT IS THE BIGGEST DECORATING MISTAKE YOU'VE EVER MADE?

A very, very expensive made-to-order, ten-foot Chesterfield sofa that *barely* fit through the room's only door. It was a moment of high anxiety that aged me.
TOM SCHEERER

Attempting to have a business partner. It so rarely works.
MARKHAM ROBERTS

Purchasing an expensive set of antique dining chairs from a Web site. When they arrived I realized they were children's chairs.
THOMAS PHEASANT

We made a four-poster bed too high for the room and cut holes in the floor to [illegible] I don't think they ever [illegible]
SCOTT SALVATOR

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AT THE MOVIES

Top designers reveal inspiring moments gleaned from the silver screen that influenced their work



NORTH BY NORTHWEST



DOWN WITH LOVE



I marveled as Mame's foyer was transformed over and over, now a lacquered chinoiserie delight, now a Calderesque minimalist experiment, all without changing the bones of the room or the general layout

BARRY DIXON ON *AUNTIE MAME*

ALEXA HAMPTON
Visconti's *The Leopard* is certainly a film I admire. I like to think it's influenced my work, and I'd certainly be flattered if anybody thought it had.

ALEX JORDAN AND DAN SMIESZNY
We loved the sets from *Meet Joe Black, The Thomas Crown Affair,* and *Something's Gotta Give.*

SUSAN ZISES GREEN
I love *The Women* with Norma Shearer, Joan Crawford, Rosalind Russell, Joan Fontaine, and Paulette Goddard. The sophistication, elegance, and perfection of style in the pre- and post-war era inspire me tremendously. The sets and costumes are sumptuous, elegant, and full of Old Guard chic.

KIM ALEXANDRIUK
Les Demoiselles de Ro of incredible color com very inspiring.

PETER VAUGHN
Laura. The interiors are so evocative they almost become characters in the story.

MARIETTE HIMES GOMEZ
I love so many films and series: *Brideshead Revisited;* documentaries on the architects and furniture designers of the 1960s and 1970s; and any James Bond or Agatha Christie film.

T. KELLER DONOVAN
In the Alfred Hitchcock thriller *Suspicion,* with Joan Fontaine and Cary Grant, there's a dramatic scene on a circular staircase that is lit by an unseen hanging lantern whose shadow is projected on the walls. It's fantastic! To this day, I never hung a chandelier —only lanterns.

a designer/decorator. I was also inspired by *The Unsinkable Molly Brown,* in the scene where they struck gold and then built an opulent house done all in red.

VICTORIA NEALE
Down With Love has the freshest sets and costumes I've seen in ages.

ERIC COHLER
In *I Love Lucy,* the sets were decades ahead of their time with an attention to detail that is seldom seen on television even today. I also found Stanley Donen's *Indiscreet* and Hitchcock's *North by Northwest* inspiring.



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Shopping Guide

America's leading decorators reveal their favorite shops and suppliers—from coast to coast

EAST

AM Collections
979 Third Ave., New York
212-207-8746
A wonderful line of less traditional and modern-weave fabrics in unexpected colorways. They also do special designs in both textiles and carpets.
Recommended by: David Anthony Easton

Bowne & Co. Stationers
South Street Seaport, 211 Water St., New York
212-748-8660
An old typesetting shop filled with great graphics and beautiful objects.
Recommended by: Thomas Jayne

Casa del Bianco
866 Lexington Ave., New York
Beautiful custom linens and embroidery.
866-249-9224
Recommended by: T. Keller Donovan

Cunha/St. John
159 Main St., Essex, MA
978-768-3335
Full of fabulous furniture and treasures.
Recommended by: Susan Zises Green

Clifton Jaeger
107 Main St., Falls Village, CT
860-824-5474
Wonderful custom murals.
Recommended by: Robin Bell



Dailey-Grommé Twentieth Century
208 King St., Charleston, SC
843-853-2299
Art Deco and modernist furniture, decorative arts, and lighting.
RECOMMENDED BY: MONIQUE GIBSON

Stephen McKay
216 W. 18 St., New York
212-255-2110
Traditional and modern lighting and furnishings.
Recommended by: Joe Nahem

Kevin Paulsen
P.O. Box 3432, Kingston, NY
845-338-8046
Decorative and fine painting.
Recommended by: Gary McBournie

Prelle Fabrics
200 Lexington Ave., New York
212-683-2081
Incredible French silk velvets and cotton fabrics.
Recommended by: Stephanie Stokes

Quai Voltaire Antiques
378 Greenwich Ave., Greenwich, CT
203-618-9777
European antiques, 17th–19th centuries.
Recommended by: Barclay Fryery

Sylvester & Co.
103 Main St., Sag Harbor, NY
631-725-5012
They have everything you could possibly want and things you didn't realize you really needed.
Recommended by: Nancy Corzine

Treasures & Trifles
409 Bleecker St., New York
212-243-2723
Great antique lamps and chandeliers.
Recommended by: Jamie Drake

True-Faux Murals
103 W. 70 St., New York
212-874-5083
Murals, portraits, and serious faux painting.
Recommended by: Scott Salvator

Windows, Walls and More
1592 Second Ave., New York
212-472-4800
Innovative, responsive professionals with a versatile product line and a real sense of style.
Recommended by: Randall Ridless

SOUTH

B. Viz Design
P.O. Box 646, St. Joseph, LA
318-766-4950
Sumptuous and exotic antique textiles and pillows.
Recommended by: Barry Dixon



Bungalow 5
424 E. 52 St., Suite 1E, New York
212-204-6325
Stylish, up-to-date, inexpensive furniture and accessories.
RECOMMENDED BY: ALEXA HAMPTON

B.D. Jeffries
Powers Ferry Square, 3736-B Roswell Rd., Atlanta
800-954-3004
Extensive collection of fine alligator and crocodile accessories.
Recommended by: Dan Carithers

Leontine Linens
804 Webster St., New Orleans
800-876-4799
The best embroidered linens in the country.
Recommended by: Alexa Hampton

MODA Antiques
6725 Curran St., McLean, VA
703-760-1500
A great proprietor with a great eye.
Recommended by: Darryl Carter

Objects in the Loft
3611 Dixie Highway S., 2nd fl., West Palm Beach, FL
561-659-0403
Fabulous rattan and 20th-century classi
Recommended by: Joseph Paul Davis

Bert Ray
115 Sky Ranch Circle, Wimberley, TX
512-847-6167
Modern custom interpretations of wood marquetry.
Recommended by: Emily Summers

Erika Reade
3732 Roswell Rd., Atlanta
404-233-3857
A wide variety of European antiques, tabletop, bed linens, and accessories.
Recommended by: Dan Carithers

WEST

Bourgeois Bohème
332½ N. La Brea Ave., Los Angeles
323-936-7507
Unusual treasures along with original designs by French artisans.
Recommended by: Kim Alexandriuk

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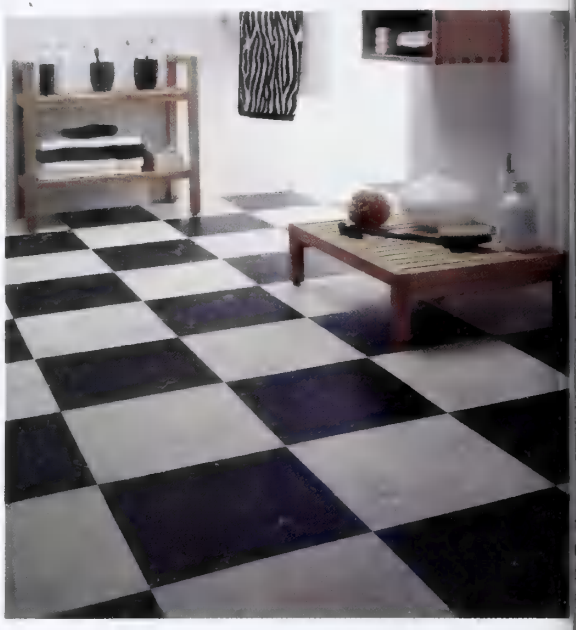
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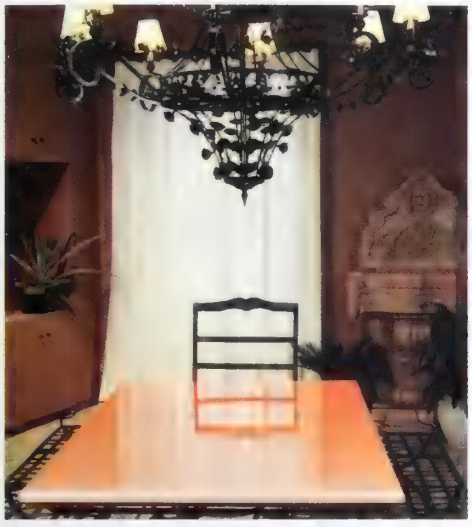
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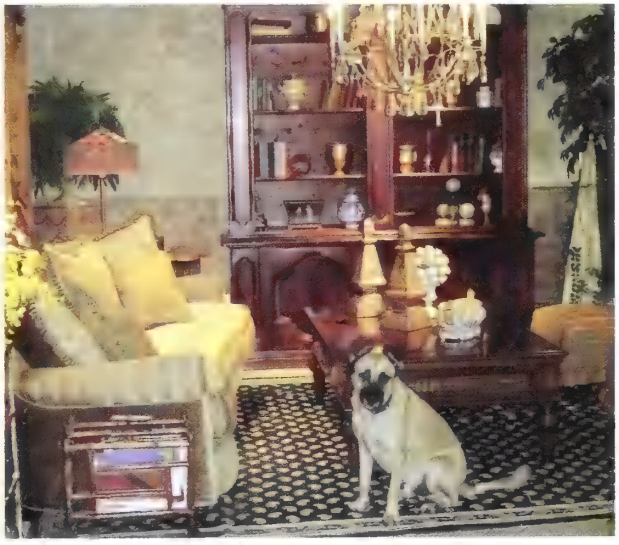
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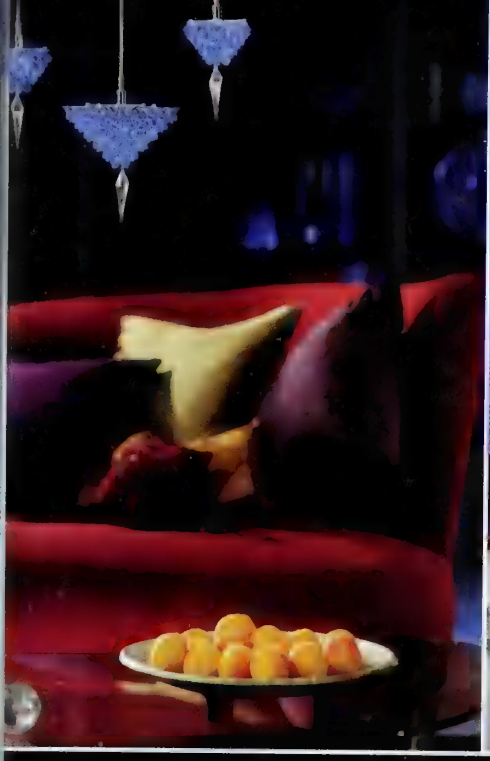


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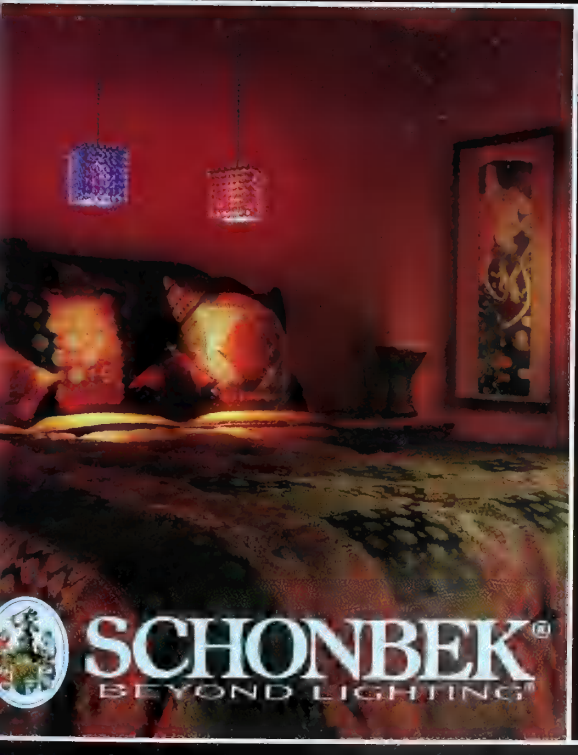
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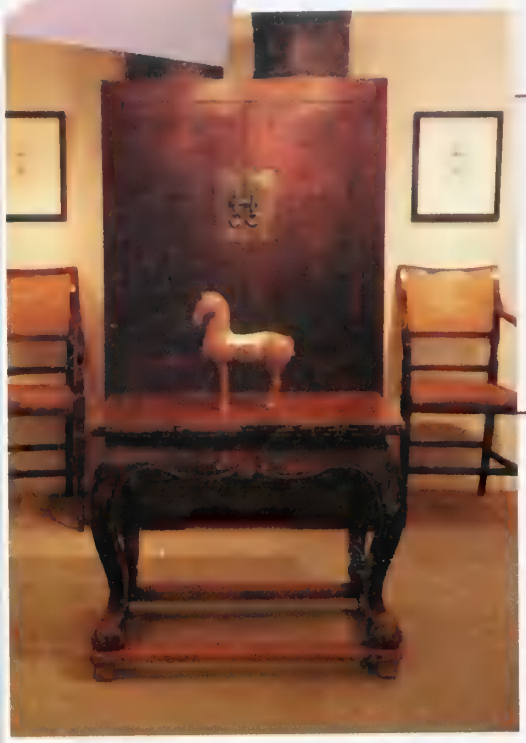
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An amazing warehouse of eclectic, Italian-inspired antique furniture.
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Christianne Engs Antiques
740 N. La Cienega Blvd., Los Angeles
310-657-5222
Beautiful objects and art ranging from Roman antiquities to late-19th-century pieces.
Recommended by: Elizabeth Dinkel

Sue Fisher King
3067 Sacramento St., San Francisco
415-922-7276
Beautiful tabletop items.
Recommended by: Stephen Shubel

Friend
401 Hayes St., San Francisco
415-552-1717
Modern and colorful pieces.
Recommended by: Stephen Shubel

Gulassa and Co.
6 Dravus St., Seattle
206-283-1810
Amazing blackened steel furniture and architectural pieces.
Recommended by: Linda Bedell

Koan Collection
6109 Melrose Ave., Los Angeles
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Imported textiles and treasures from the Far East.
Recommended by: Robin Bell

Mariner Pacific Trim
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An amazing place—they can weave any kind of trim.
Recommended by: Andrew Fisher & Jeffry Weisman

Pat McGann Courtyard Gallery
746 N. La Cienega Blvd., Los Angeles
310-657-8708
A bohemian mix of textiles, art, and 20th-century design.
Recommended by: Elizabeth Dinkel

Rewire
442 N. La Brea Ave., Los Angeles
323-937-5254
Vintage midcentury lighting, impeccably shown and beautifully restored.
Recommended by: Madeline Stuart

Richard Shapiro Antiques and Works of Art
8905 Melrose Ave., Los Angeles
310-275-6700
Amazing Italian furniture and old master drawings.
Recommended by: Elizabeth Dinkel

Lee Stanton Antiques
767 N. La Cienega Blvd., Los Angeles
310-855-9800
18th- and 19th-century European antiques.
Recommended by: Peter Dunham

Benjamin Storck
295 Kansas St., San Francisco
415-863-1777
Beautiful 20th-century furniture.
Recommended by: Jay Jeffers

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Morning Glory Antiques
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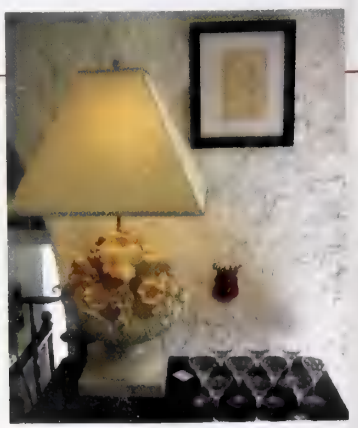
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2055 N. Damen Ave., Chicago
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Recommended by: Roderick Shade

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WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: BRENDAN PAUL PRODUCER: EDWARD RO

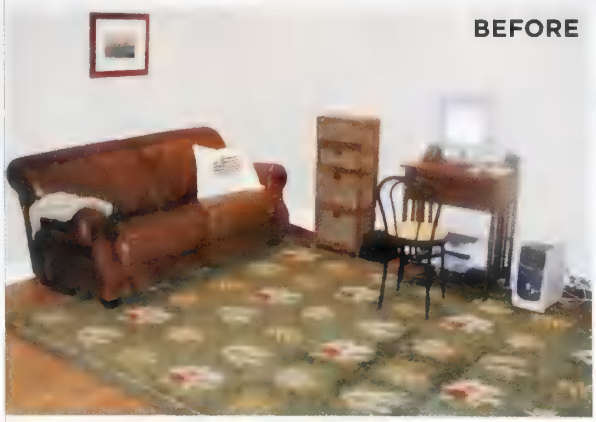
Affordable Couture

Connecticut-based designer Barclay Fryery crafts a made-to-order family room from a mass-market source

BARCLAY FRYERY IS USED TO generously budgeted commissions. But when a thirtysomething couple with children presented a family room decor dilemma and a paucity of funds with which to remedy it, Fryery was not cowed. "A fabulous interior doesn't have to cost a zillion dollars," he says.

Fryery got busy on an hodgepodge of furnishings in a space that was part home office, part den, part rumpus room. Utilizing design-conscious (but cost-effective) goods from Crate & Barrel, he brought in stylish but durable furniture and accessories, like a sofa in "indestructible" chocolate Ultrasuede and end tables in crayon-defying ebony finishes. Where the designer did not skimp was on the details: Walls, trim, and ceiling are painted luxe Farrow & Ball shades, throw pillows are filled with down instead of off-the-conveyer fill, and gallery-worthy art was riffed from never-developed photo proofs of the kids. "It's a real joy," Fryery says, "because the space is very simple, and it works." >





The room comes together because of its coordinated color scheme. Fryery covered the floor with a graphic rug of his own design that complements the tones of the walls, sofa, and pillows.

When Fryery discovered grease penciled photo proof sheets o the children, he knew he had hi upon one-of-a-kind art for th family. He commissioned artis Mary Newcomb, who employe the same Lulworth blue shad of Farrow & Ball paint that's o the walls, to render an instar Warholesque collection fro blown-up print



LIGHT THE WAY Fryery personalized an off-the-shelf lamp with a modern sensibility from Crate & Bar by giving it a stark-white shade: "Everyone wants to s you off-white!" Equally appealing options include, fro left: Bali table lamp from Crate & Barrel, Hammered Round Ball lamp from Arteriors Home, and Orb block-patterned lamp in bronze from Babette Holland Desig

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AFTER



The ceiling was covered in Hay, a yellow-hued paint from Farrow & Ball. "I wanted to give the room a surprising and glamorous touch that pulls all the visual elements together," says Fryery.



BEFORE

Sometimes even slight details can have a big impact. The fireplace surround was "ugly green marble and brick" before Fryery convinced the homeowners to replace it with gray slate, which, when combined with the mantel and wall, adds an unobtrusive sheen of sophistication to the room.

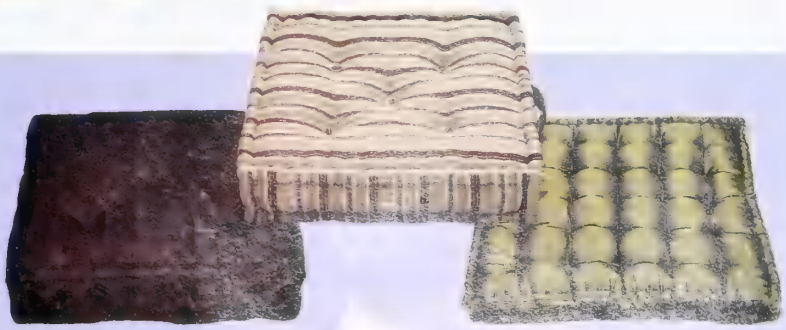






SLIM TEAM Fryery's clients already owned an elegant and space-saving flat-screen television; its placement above the mantel is a tongue-in-cheek nod to the traditional spot for a mirror. Since first becoming available to the average consumer, flat-screen televisions have become increasingly affordable. Other models include, from top to bottom: 46-inch flat-panel (LTP468W) from Samsung, Slim Profile rear projection television from JVC, and the Flat TV with Ambilight from Philips.

SOLID CUSHIONS, CARRIN HADDAD



GETTING FLOORED Floor cushions in the family room provide extra seating for entertaining; in a casual setting they are an easy and inexpensive way to accommodate more guests. From left: Madison pillow in Chocolate from Z Gallerie; Lindi striped floor pillow from Crate & Barrel; and satin/velvet tufted floor cushion in Pesto from West Elm. For more details, see Resources. ●





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Problem Solvers

WRITER: JILL KIRCHNER SIMPSON PHOTOGRAPHER: FRED LYO

Two's Company

Pottery Barn Kids helps a family with a baby due create a room their son and daughter can share



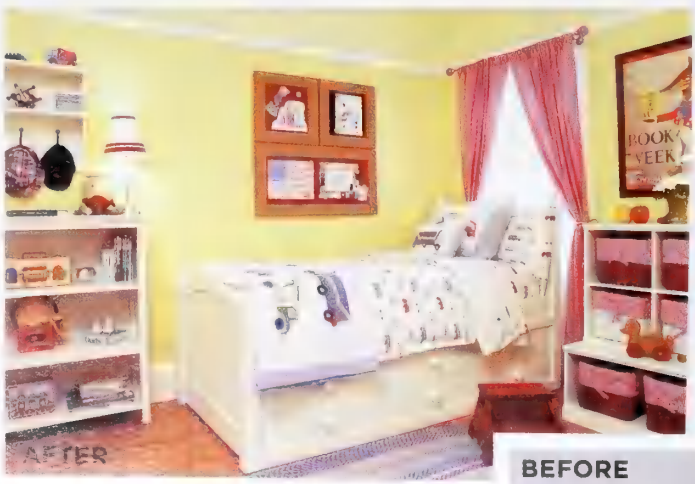


Gingham curtains and sheers provide a softer, more furnished look than blinds. The cheery oval braided rug has proven to be a perfect racetrack for Colin's cars, which are stored in the baskets—making cleanup easy. Benjamin Moore Lemon Drops (2019-50) covers the walls with lighter Lemon Sorbet (2019-60) above the picture rail to add the illusion of extra space.

WHEN LAURA KELLY was told her ne baby would be a girl, she panicked. Her tw year-old son Colin's bedroom—121 square fe in their small and cramped San Francisco B home—already overflowed with toys, clothe and furniture. How would they make roo for a new baby, let alone a girl? Local design Jean Larette, working with Pottery Barn Kid provided bright and organized solutions. Sh turned cool blue walls to sunny, gender-neutr yellow, with cheery red accents for contras and chose white furniture for the sake of unit important in a small space. Instead of the tru dle bed Kelly envisioned, Larette suggested bed with drawers to hold Colin's clothes, elir inating the need for a dresser. Colin's passio for all things automotive inspired the choi of car-motif bedding, and shelves stocke with gingham-lined baskets make cleanir up all his toys a breeze. More baskets on th changing table and beneath the crib provi for the baby's needs as well. The best news f Laura? "Some of the baskets are still empty, we have room to grow!"



CRIB SHEET "What's nice about the cribs from Pottery Barn Kids is that they can be converted to toddler beds," points out Larette, so Colin's little sister can sleep in hers for years to come. Rather than having a too-precious matched printed crib ensemble, Larette mixed a crisp w[illegible] skirt and co[illegible] scallop stitchin[illegible] sheet, and an [illegible] hint of whimsy [illegible] hung black-and-w[illegible] in a trio of smal[illegible] a beveled mirror, [illegible] pink and white ribb[illegible] with for[illegible]





Laura and Padraic Kelly, with son Colin (above right), were thrilled with the makeover designer Jean Larette, in background, created for them. Switching out [illegible] bed for a twin captain's bed gives [illegible] sleeping and storage space in one [illegible] valuable real estate. Cork-[illegible] boards above provide [illegible] Colin's artwork.





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Problem Solvers

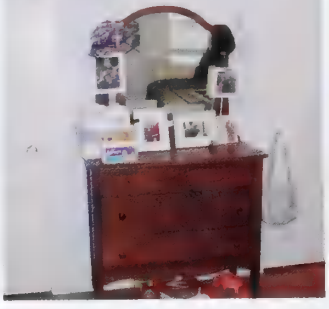


CHANGING TIMES An alternative to the open changing table (right), the Madison model (above) has a gallery top to hold a changing pad, but can also be used as a dresser later. It even offers a compartment to hide the diaper pail. Pieces with the classic styling and versatility to last beyond the baby years are a worthy investment. Kelly and Larette also liked the convenience of one-stop mail order shopping from Pottery Barn Kids, with everything from furniture and curtains to lighting and linens available via a phone call or a click of a mouse. "We were able to pull from different sections of the catalog and have it all work together perfectly," says Larette.

In place of a cluttered dresser, an open changing table with hanging shelves above it provides easy access to diapers and wipes, as well as storage for the baby's clothes in the larger bottom baskets. Larette alternated red and white baskets here and on the bookshelves for variety.



BEFORE







UNIFY AND CONQUER Instead of lots of small pieces, like the two "before" bookshelves below (which didn't really do the trick), a room can appear larger and less cluttered with a single se of shelves or, if space allows, an ample storage system like the Ru Thomas Wall System (above). It offers plenty of bookshelves and cabinets, and the central unit can incorporate a desk or media an entertainment center. Uniform baskets or labeled boxes help orga all the stuff kids accumulate and make it easier for them to put thi away. The key to organizing children, says Larette, is "to have thin at their fingertips without having to see them all the time."

BEFORE



Designer Jean Larette made the most of vertical space wherever possible, installing additional shelves above a bookcase (with hooks for Colin's baseball caps) and the changing table, and hanging photographs rather than clustering them on tabletops. Streamlining the gifts and mementos that accumulate with a baby was key; the Kellys moved or put into storage what they no longer had room for. For more details, see Resources.

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Making Magic

Designer Monique Gibson reveals how to bring a touch of charismatic glamour to any interior

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2 Look for sensuous shapes when selecting new furniture. The curve of an arm or the arc of a chairback can create just the right touch of glamour.

3 Choose colors that are appealing to you and evoke the mood you want to experience in a particular room. For more private areas, like a bedroom, it's important to select a range of hues that complement your own coloring.



4 Small windows have no glamour quotient, but redesigned curtains can make your windows look larger. Simply place the rod under the crown molding instead of above the window and allow the draperies to mee at the top. Then tie them back loosely so th an ample amount of fabric frames the view.

5 Add a chaise longue to any room. It's probably the single most glamorous piece of furniture ever created.

6 Add a little sparkle to a public room with a pair of glass lamps, a Venetian mirror, or a mirrored coffee table. But be careful not to go overboard—you don't want to add too much salt to an already seasoned meal!



7 Fill several small vases with fresh flowers and place them throughout your house—in the bathroom, on the bedside table, everywhere you spend time.

8 Candles add an instant and easy touch of glamour. Not only are the scents appealing, but the movement of the flames is visually wonderful.

9 Reconsider your lighting. Something as simple as changing the bulbs in your fixtures to add or decrease wattage can create an entirely different mood. Also consider adding or removing [illegible] by installing art [illegible] paintings.

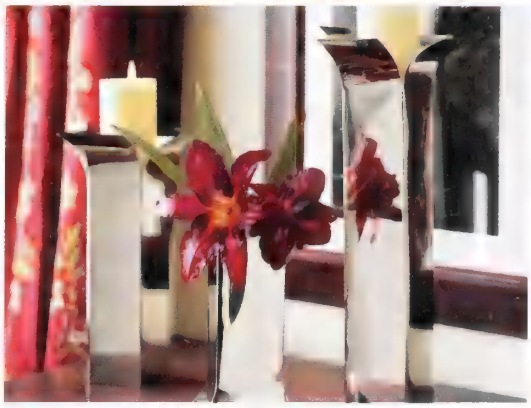
10 Make something routine glamorou by adding something special to it. Bring out the good china for takeout meals, or eat your cereal with a silver spoon for a change!

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WRITER: JEFFREY ABU

Roads Less Traveled

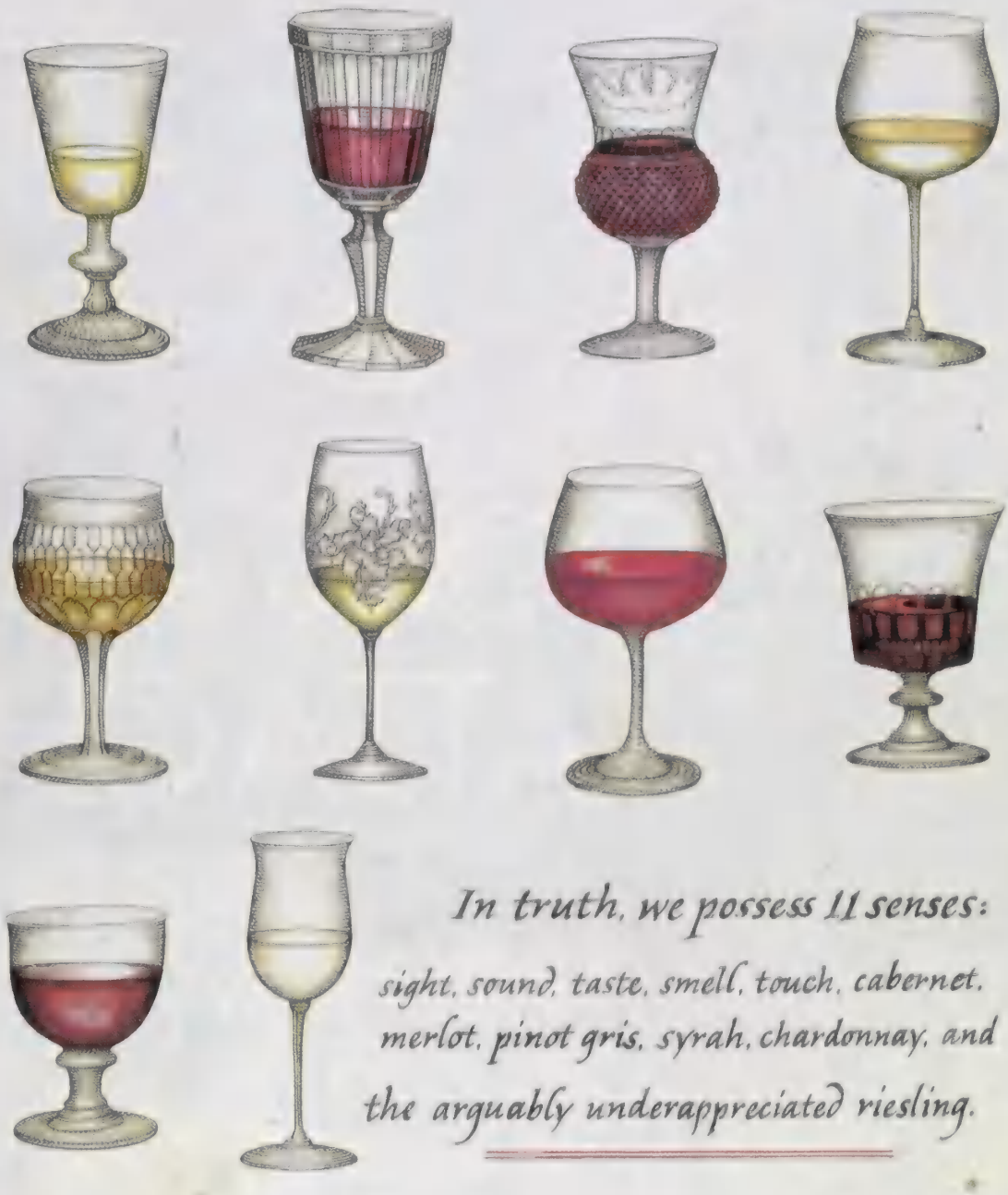
Five small towns off the beaten path beckon antiques seekers across the country with treasures that might otherwise be missed





SOLVANG, CALIFORNIA

A Scandinavian village with windmills and rosemaling may seem wildly out of place in Califo but the little town of Solvang (above)—two hours north of Los Angeles—is just such a ch ing anomaly. Founded in 1911 by Danish settlers from the Midwest, it remains an authentic post of Danish culture. The Solvang Antique Center (805-686-2322), in the heart of downt gathers together 65 dealers peddling ornate European furniture, music boxes, fine art, an amazing collection of clocks (like the example at left). The center occupies the Old Mill Sl building, whose clock tower makes it easy to spot. On Mission Drive, the Shoppe of 1,000 Q features one of the largest collections of handmade quilts in the state. Used especially children's—are available at the Book Loft and Bulldog Café shoppers left unsatisfied should also visit Lompoc, 20 miles west on High around "funky junk" at the Victorian Corner (805-736-4449), or r Antiques and Collectibles (805-740-0388).



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RED ARROW HIGHWAY, MICHIGAN

arbor Country—on the shores of Lake Michigan the southwest corner of the state—flourished the 1920s when it became a popular retreat for ell-to-do Chicagoans escaping the city (about 75 iles east). Today, the area's chain of small towns linked by the Red Arrow Highway and is well nown for its wineries, beaches, and an abundance antiques shops. The trail begins at Michiana at e southern end and runs through Sawyer, the wn farthest north. Frog Forest Findings (269-469-7050) in Union Pier is a complex of three shops and good for hours of browsing. Several stores directly on the highway in Lakeside include Charm Cot-ge (269-469-4100), which is surrounded by lush landscaping stocked with garden antiques. The store so offers American painted furniture, lamps, folk art, birdhouses, and accessories. Lakeside Antiques 69-469-7717) comprises several buildings: The big red barn is filled with cabin and cottage furnishings d folk art, while a brick structure holds period Continental furniture, Oriental rugs, vintage chandeliers, th-century paintings, and pine pieces from England and Ireland. In Sawyer, Stewart James Antiques 69-426-3133) sells art, books, clocks, furniture, glass, jewelry, lighting, and pottery. Nearby in Harbert, a 0-square-foot space that was once the post office is now Marco Polo (above; 269-469-6272), which offers election of fine furniture and housewares with a clean European sensibility. *(continued on page 148)*

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THE
LAUREN
LOOK

Left: it's hard to tell what's an antique, and that's the point. The Lauren piece at right is the Calvert chair in Yates Plaid. Below: The whole house wears Ralph Lauren paint—here the walls are in Burlap and the trim is in Deep Cream. Opposite: The porch of a shingle-style house in the Hamptons is the perfect place to put an antique chair and cover its cushion with Lauren's Brash Hollow Floral. The pillow sports the Patio Stripe, and the men's wool and cashmere jacket from Polo is a reminder that Lauren's designs spring from fashion.

A Hamptons house filled to the brim with the Lauren Home collection illustrates the inimitable style and creative versatility of one of America's most influential designers

Writer: Ted Loos

Photographer: Hugh Stewart

Producer: Senga Mortimer



This page: A roaring fire below an antique [illegible] anchors this cozy living room. A teal-and-khaki palette was used throughout the house with subtle variations in each room. Lauren pieces include the Alston sofa and chair in Hanley Plaid, two Estate tables, and the Tabary armchair in Sutherland Herringbone. The woven leather footstool is from Treillage. Opposite: The Estate Turned Console in the foyer supports an array of vintage items. Sailboat photo is from Paula Rubenstein.





EASY, COMFORTABLE GLAMOUR permeates every
of this historic shingle-style house in the Hamptons on
Island. It looks like a roaring fire has been set to welcome
y members back from a crisp fall day of hiking, and you'd
ct to see a faithful dog around here somewhere.
et, the rooms you see here are the result of a unique deco-
g venture between design icon Ralph Lauren and *House Beautiful*. At the request of the magazine, Lauren transformed what was an empty house into a showcase of style—underscoring the versatility and accessibility of the Lauren Home collection, which debuts in full this fall.

Parts of the collection have been available before, but never as one seamless whole that includes furniture, linens, china, crystal, and other accessories—not to mention the hundreds

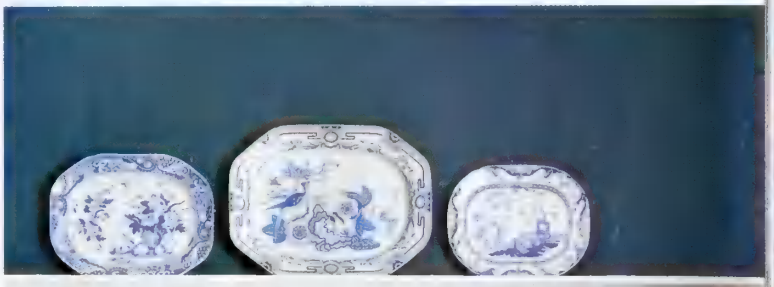


This page: Irish Cottage dining chairs set the perfect welcoming tone for dinner. A vintage tablecloth is laid over Lauren's Hewitt Herringbone tablecloth in Waterf Blue. Opposite, clockwise from top left: Hewitt Gold b china is complemented by Pelham Gold flatware, cryst decanter is from Sentimento. Antique blue-and-white porcelain from Lynn Feld surrounds a footed cake stan brunch plates and chargers from the Pavillion line and other pieces in light blue and white from the Hampton Tea line. The Aiden Server is finished in Lauren Walnut and the glassware is a mix of Estate patterns. The Esta faux-bamboo night stand holds a Hampton's Lacquer tray in black. The coffee server is Hewitt Gold bone ch flanked by porcelain pieces from the Harness line.











of fabrics still available under the Ralph Lauren Classics label and Ralph Lauren paint in endless colors.

The fact that antiques mix effortlessly with new furniture (it's difficult to tell which is which) is another reason the designer calls the results "classic, elegant, and refined." The rooms contain not a single note of fustiness, and a clean, modern sensibility underlines the combination of objects and fabrics. Sisal and seagrass rugs seem as natural as the fine crystal on the dining room table.

What other company can claim to have every angle of decor covered like this, and to have it covered so beautifully? "For me, it's about the totality of a lifestyle—the environment, the people who live there and the energy they exude," says Lauren, who applies the same all-over principle to his own homes in Bedford and Montauk, New York.

There's a certain sense of drama. "I've always been inspired by men and women of great style and by Hollywood icons and classic films—the settings, the moods, the characters, and the romance—the total world that a movie can portray," says the designer.

Within the Lauren Home collection there are various lines that share characteristics—like Irish Cottage furniture and Estate china—for people who want things to look of-a-piece. But Lauren doesn't encourage a paint-by-numbers approach to decorating. Each line can be mixed with any other to create personal styles that you won't see at your neighbor's house. One unique touch that epitomizes surprise and versatility is to use a silk throw blanket as a tablecloth.

"The way it all comes together is as important as each individual design," says Lauren. "I believe in layering eras and styles and adding elements of the unexpected. It's that relaxed freedom that adds character and spirit."

For someone who started in fashion and rose to the highest perch in the world, you [illegible] be an inspi[illegible] collection. And [illegible] it in the plaids that







This page, clockwise from above: Benton Plaid linens dress a table set with a Featherstitch cereal bowl, pitcher in Café Stripe and an Arlen Wood charger. An antique étagère in the pantry holds a host of Lauren tablet items; the Estate Crest charg in silver stands on the counte and the wallpaper is Classic Ellsworth Stripe in gray. The transferware is Morning Garden in black, and the mug and cereal bowl are Boxwood A Hampton's Wood tray mak for an ideal tea service.



"The way it all comes together is as important as each individual design. I believe in layering eras and styles and adding elements of the unexpected. It's that relaxed freedom that adds character and spirit"



This page: The new Alnwick chairs have cushions covered in a cream-colored Pariz Floral. The roller shades are in Patio Stripe, and a Desert Plains Throw Blanket in silk gives a casual country air to the table setting.







This master bedroom is a soothing retreat in blue and white. Clockwise from top left: It all starts with the Birds and Bees Floral wallpaper, in vintage blue and tea, the Estate dresser is finished in Lauren Hancock—the [illegible] shade that Ralph Lauren has made so [illegible]. Hampton's Tea cup and saucer and Oxford [illegible] porcelain look just right with [illegible]. The sofa has Genuine [illegible] the antique chair has [illegible] the Lauren Estate [illegible] Abaca wall [illegible] is from the Estate Collection of the bed coverings are from [illegible] Linen Collection. The [illegible] Fall [illegible]

in the living room, and the charming Birds and Bees wallpaper in th master bedroom.

That's only half the story, however. "Fashion often plays a role whe designing for home," says Lauren, quickly adding, "as well as the othe way around." When you have a global style empire, every part fuels cr ativity in all directions.

Lauren has borrowed proudly from the past while studiously avoi ing a museum feel. "I'm influenced by vintage cars with elegant lines, th distressed leather on a horse's saddle, or the spirit of old-world sportin games," he says. "I'll translate these types of details and sensibilities int a dress, a throw blanket, or a complete lifestyle." He even cites moder technology as an influence—when you're creating a whole world, you hav to take inspiration from everywhere.

The flowering of all that effort and open-minded thinking is an int that seems effortless, and somehow complete. Our Lauren showhou [illegible] not just anymore, but this look isn't going anywhere. As the man hin [illegible] "True style has permanence." ●



Writer: Gregory K

Photographer: Tim Clin

MADE IN IRELAND

Once ignored by collectors, antique furnitu from Ireland is prized today for its quirky hum elaborate detail, and exquisite craftsmansh

This page: The white sand beach at the edge of a glacial lake at Lug Garech Browne's estate in County Wicklow. Opposite page, clock from left: At Lugsala, a legendary 18th-century long-case clock. The n of one of Ireland's best-known clockmakers appears on the clock fa typical Irish motifs carved into a side table for decoration. A collecti 19th-century pillar truncheons Browne inherited from his fa



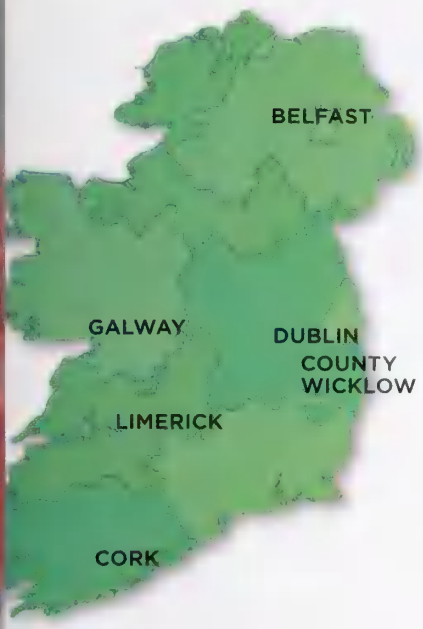








Clockwise from top left: A set of early-19th-century Chippendale-style chairs, manufactured by an Irish firm, at O'Sullivan Antiques on Francis Street in Dublin. Carved decoration on the arm of a late-18th-century Irish bench. Detail of the back of the same bench, with elaborately carved scrolls and ribbons. An oval gilt mirror and Irish antiques at O'Sullivan's store in Dublin. Opposite: Chantal O'Sullivan, who has been instrumental in creating a worldwide demand for high-quality Irish antiques.



ow and sleepy island enjoyed one of
ne fastest growth rates in Europe. New
ealth was created virtually overnight,
nd the sparkling economy brought a
ave of immigrants and tourists to Ire-
nd, exposing many to the golden age
f Irish decoration, generally seen as the
eriod from 1740 to 1820. The result has
een a sharp increase in the number of
eople worldwide who want at least one
r two fine pieces for their collection,
ys O'Sullivan, whose eponymous store
Manhattan complements her popular
ublin shop.

"Suddenly the whole world started
oking at Irish furniture," she says. "It
so unusual. The scale of the carving
incredible, and it's also funny, which
is a very Irish thing. It's not anything that could be designed first on a piece of paper; it's all done by hand, as part of the process."

The movement to save Ireland's decorative heritage began in 1958 when Desmond Guinness, one of several heirs to the great brewery fortune, purchased Leixlip Castle outside of Dublin and founded the Irish Georgian Society, which campaigned to prevent treasures like Leixlip from being demolished. It was a lonely vigil at first for Guinness and a handful of friends, including Desmond FitzGerald, the 29th Knight of Glin, who was determined to save Glin Castle, his ancestral home on the banks of the River Shannon.

Both men decided to buy as many of the antique side tables, sofas, tea tables, Georgian chairs, and other treasures as they could. And they tried to save the great houses. In 1967 Guinness purchased Castletown, a Palladian pile viewed by many as Ireland's finest country house. The Irish Georgian Society was able to partly restore Castletown; now it is open to the public and run by the government, which has belatedly formed a Heritage Council.

The change in public policy that he helped engineer is a source of pride for Guinness, who has lived in baronial style at Leixlip Castle for 46 years. First-time visitors find it difficult not to gasp when they first see the imposing Norman manse, standing like a perfect sentry from another age. Yet it is also a welcoming home where Guinness and his wife, Penny, receive visitors at a well-worn kitchen table and serve the coffee and tea themselves.





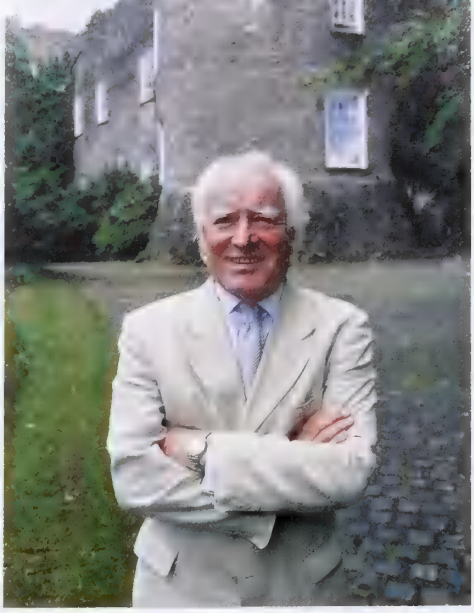
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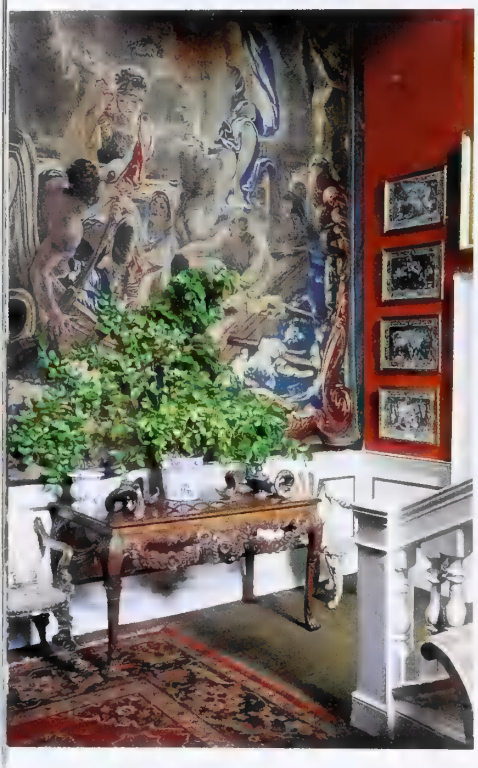
This early-19th-century two-seater chairback settee, with a needlepoint seat and cabriole legs, is one of the many beautiful Irish pieces to be found at Chantal O'Sullivan's 4,000-square-foot Manhattan store. O'Sullivan opened the emporium in 1996, after working closely with a number of U.S.-based clients. "I realized that there was a real interest in, and demand for, Irish furniture here," she says.

O'Sullivan, who still runs a store on Francis Street, the epicenter of Dublin's antiques business, spends much of her time in Ireland scouting for collectibles. "I love the wit and imagination of these pieces," she says. "They truly reflect the Irish spirit."

The ground-floor rooms with their many magnificent Renaissance tapestries offer the best possible place to view the prime examples of the Irish furniture maker's craft. In one is a blackened mahogany table taken from Malahide Castle, which holds one of Ireland's finest furniture collections. In another is a side table with a carving that reminds Guinness of Mayan masks. Even simple pieces are unique—a chest designed for storing blankets sports a detailed carving of a bizarre, grotesque face. (Guinness regrets only that he did not purchase more of the furniture in the days when he could find excellent examples at auction for $200 or $300.)









An equally formidable collection ca be found at Luggala, a former huntin lodge on the coastal highlands of Coun Wicklow, south of Dublin. It's the fable home of Garech Browne, another Gui ness heir and the founder of Claddag Records. Browne, a revered Irish ecce tric who has his bespoke suits made Paris and his elephant-hide Beatle boo crafted by John Lobb in London, h devoted the last six years to restoring h childhood home to its former splendo

Inside, there are antiques of almo incalculable value, including the "Spea er's Clock," so called because it belong to the Speaker of the Irish Parliament f much of the 18th-century. A side tab in a reception room boasts an exubera and fancifully carved mask that is cha acteristic of this era; such decoratio often show snarling animals or stran man-beast hybrids that were apparen intended to subtly mock the Engli landlords who owned much of the fin property in Ireland.

"This furniture is much less conve tional than comparable English piece says interior designer Anthony Ingra who has worked with O'Sullivan on pr ects in Dublin and New York. "It's po erful, and demands your attention, bu also works surprisingly well in a mode context because it's witty and unexpecte It really does reveal the particular sen bility of the Irish character." ●

Clockwise from top left: In the entry hall room at Leixlip Castle, an antique doll's house stands next to a late-17th-century tapestry from Brussels. Desmond Guinness, who has helped shape current Irish heritage policies. A carved mask typical of the decoration on Irish furniture in the late 18th century. The approach to Leixlip, originally a 13th-century fortress. The carved table in the staircase hall at Leixlip is a 1750 mahogany Irish Chippendale; above it is a 17th-century Belgian tapestry depicting Caesar crossing by boat to Brindisium. Opposite, a silver bust of a goddess sits atop a heavily carved table in the library. For more details, see Re...





AUTUMN BOUQUET

David Stark creates stylish, one-of-a-kind floral inventions that reflect the splendors of the fall palette

Producer: Mary-Ellen Weinrib Photographer: Ann Stratton



This page: In a footed silve urn, an arrangement of *Lysimachia ciliata* 'Purpure magnolia seed pods, and skimmia berries. Opposite: A hand-held arrangement consists of strawflowers, black chili peppers, viburn berries, sunflowers, and rooster feathers. Fabric is Vincenzo by Schumacher.





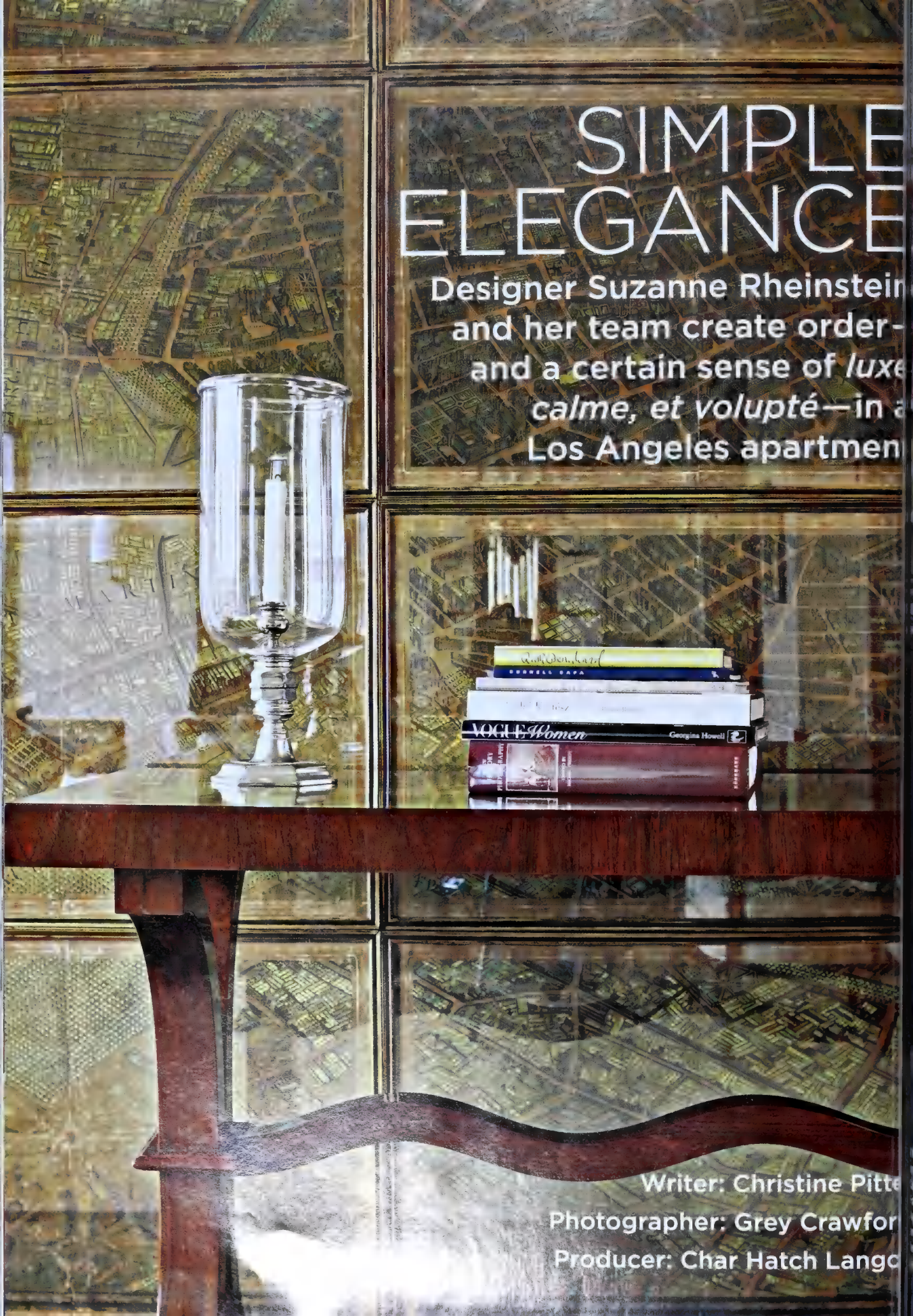








his page: Dahlias, roses, and scabiosa
e displayed in a vase covered with
rnation and orchid petals, with
ndles made from hypericum berries.
ay is from Takashimaya. Opposite,
ackwise from top left: Dahlias and
ocosmia in a fabric-upholstered glass
se. Dahlia blossom. Magnolia-leaf
tcher with velvet trim handle. Rose-
tal pheasant with eucalpytus plume
d ruffed collar of ailanthus flowers.
more details, see Resources. ●



SIMPLE ELEGANCE

Designer Suzanne Rheinstein and her team create order- and a certain sense of *luxe calme, et volupté*—in a Los Angeles apartmen

Writer: Christine Pitte

Photographer: Grey Crawfor

Producer: Char Hatch Langc



is view: In the living room, Allison Roeder puts her feet up
a round hassock from Hollyhock, covered in Scalamandré's
nestrino. The Mondrian chairs by Kerry Joyce for Dessin
urnir are available through Kneedler-Fauchère. Opposite:
antique map of Paris in 20 individually framed pieces creates
evocative backdrop to the room. A hurricane candlestick
m John Rosselli sits on the Wave stretcher table, inspired
an antique original and custom-made in London.

NO WONDER ALLISON AND RICHARD ROEDER asked Suzanne Rheinstein to decorate their apartment. It was thanks to her that they met. "My husband and I have a box at the Hollywood Bowl and one night I invited both of them to join us," says Rheinstein. "I thought Allison and Richard might like each other because they have the same dry sense of humor. They did, and it took!"

Besides matchmaking, the New Orleans–bred, Los Angeles–based Rheinstein has a notable gift for designing the most luxurious, lush, traditional interiors—which is why this rather spare, sleek, and frankly modernist apartment comes as something of a surprise to most.

Not, however, to Allison Roeder, who has a penchant for hiring against type. "I used to produce commercials for television, and my profession tends to pigeonhole directors," she says. "But I found that whenever I challenged someone to do something different, it brought a whole new dimension to the project."

Of course, a good designer can work in many idioms, and in this case, Rheinstein and her team—former associate





This view: The mix of clean-lined silvery lamps by Christopher Spitzmiller and two Art Deco chairs from J.F. Chen adds sheen and patina to the living room. The hammered-bronze coffee table is from Robert Kuo. The rug from Stark Carpet is made of woven paper and edged with a leather binding. Left: Suzanne Rheinstein, Dennis Gibbens (center), and Joe Nye.





Joe Nye and architect Dennis Gibbens—took their cues from the client. "I wanted the apartment to be simple, streamlined, and clean," says Roeder. "Suzanne had to find a way to make it soft and luxurious without chintz, embroidered pillows, or passementerie."

But first there were a few problems with the floor plan to straighten out. The apartment, on the 12th floor of a brand-new building, had knockout views of Los Angeles from floor-to-ceiling windows, but the layout was poorly organized. Gibbens trimmed down the kitchen to a more efficient format and used the space he gained to transform an eating area into a proper dining room. In pursuit of more soothing symmetries, he tucked full-height, invisible storage cabinets along a hall and smoothed out all the little jigs and jags created by awkward columns. "Dennis is a master of the tiny, quiet detail," says Roeder. "Instead of a crown molding, he used a subtle reveal. If he said a door had to move two inches to make a better axis, he was always right."

The impetus for the decorating scheme came from the Roeders' collection of 1940s and 1950s fashion photography. The cool sophistication of those velvety blacks and whites and the elegance of that era inspired a monochromatic palette—dark floors and pale rugs with furnishings in shades of ivory, parchment, caramel, and ebony. "We were alluding to 1940s France—the Jean-Michel Frank kind of look—but not slavishly," says Nye. In the living room, two curvaceous Art Deco chairs face a hammered-bronze coffee table that looks almost Japanese. Its solidity grounds the space and offers a striking contrast to a pair of delicate X-backed chairs. But it is the map of Paris, circa 1800, that really makes the room come alive. "It was hanging on the wall in Hollyhock, Suzanne's store," says Roeder. "I took one look at it and said, 'I want that map.' We must have measured it a hundred times. I was [illegible] once the hardwood floors were [illegible] hair of not fitting. There [illegible] the frames." The map give[illegible] depth, and warmth, while a[illegible]



Top: A silk velvet cushion adds a sensuous touch to the cu[illegible] leather daybed from Hollyhock. Lacquered cigarette table Robert Kuo. Above: The kitchen is composed of Calacatta marble, stainless steel, and teak. Capstan breakfast tab[illegible] William Yeoward from Hollyhock. Opposite: The Art Deco[illegible] and-glass chandelier in the dining room once belonged to Martin and Cyd Charisse, and its glow is reflected by the pe[illegible] leaf tea paper from Donghia on the ceiling. Resin dining table Twenties custom leather chairs available through Holly[illegible]



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ere's a place for everything in the highly organized
sets. This view: Hermès handbags hang on pegs.
posite, clockwise from top left: Every shirt has its
n compartment. Shawls are displayed on poles. Shoes
dust-free and neatly labeled in clear boxes from
anizer Living. Line It To The Limit lined the drawers in
nge moiré that matches the color of an Hermès box.



The centerpiece of this bedroom, belonging to Richard Roeder's 15-year-old son, is the Architecture bed from Room & Board, made of natural steel. The designers added a headboard striped in two different shades of Osborne & Little Ultrasuede. A pair of 1950s lamps with a brushed steel finish rest on oval nightstands by Hollyhock. Custom-colored rug from Jonathan Adler. For more details, see Resources.

counterpoint to the modernity of the other pieces.

In this apartment, the play of textures softens any stark lines. Off-white linen covers the walls in the entrance hall and teak paneling takes the edge off the stainless-steel kitchen. When the chandelier in the dining room is lit, the table, made of resin, seems to glow from within. Silvery tea paper on the ceiling intensifies the shimmer. "Many objects in the apartment reflect light," says Rheinstein. "Light animates a room and makes you want to linger."

Roeder wouldn't change a thing; one reason the apartment turned out so well is that she was absolutely clear about what she needed, down to the exact number of linear feet of bookcases. The closets she planned with Gibbens are a marvel of discipline, with, among other things, shelves made for a specific number of shirts—one has to go out before another can come in. Roeder reports that her husband once told her, "I think you're great, but I find your organizational endeavors mildly annoying." Her quick response: "That's because it's verging on a personality disorder, dear." Neat and tidy has always been her mantra. "I just like to know where everything is. When I was growing up, my brothers had to go across the street to borrow a cup of dirt."

"I aspire to that close[illegible]," says Rheinstein, with a smile. "This [illegible] house, with exceptional de[illegible]





Writer: Stephen Henderso

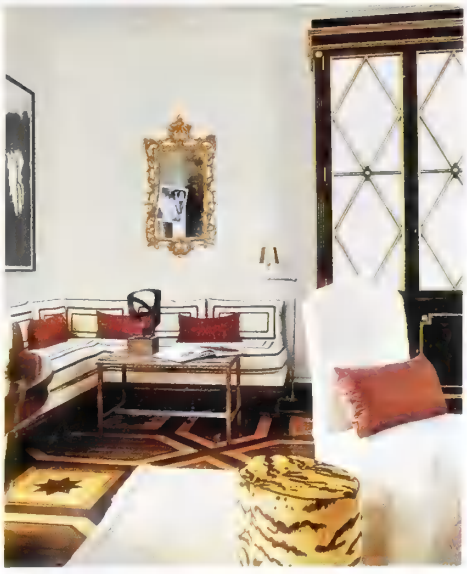
Photographer: Eric Piaseck

Producer: Doretta Sperdut

ROOMS WITH A TWIST

Who wants symmetry or for things to be all matchy-matchy? Three young designers at the 2004 Kips Bay showhouse demonstrate that in today's chicest rooms, xtaposition is all





Opposite: Photograph above mantel is by Valerie Belin. The William IV rosewood table is from Lee Calicchio. Pair of hurricane lamps with silver base from Mrs MacDougall. The embroidery on slipper chair and on the Schiaparelli-inspired floor pillows is by Penn & Fletcher. Embroidery on chair and sofa pillows by Mystic Beading. Above: George III giltwood mirror, circa 1765, from Hyde Park Antiques. Decorative floor painting by Osmundo Echevarria and Associates. Top: Ridless, standing, and Martell, seated, in front of a harlequin-patterned cabinet that Ridless designed for Daniel Scuderi Antiques.

RANDALL RIDLESS AND ELIZABETH MARTELL

"I never do an interior where everything is of one style or period," proclaims designer Randall Ridless.

Indeed, for a drawing room at the Kips Bay showhouse, Ridless, along with his partner Elizabeth Martell, assembled a grab bag of multicultural references, furnishings from different eras, and items both humble and *haute*.

There's an Isamu Noguchi–inspired sculpture, a photograph of a Moroccan bride, an English Georgian mirror, tiger-velvet footstools (an homage to Elsie De Wolfe's famous Villa Trianon), and outsize floor pillows covered in fabric that replicates an Elsa Schiaparelli design.

Several factors prevent this collage from becoming chaos. First, all the artwork, curated by Adam Sheffer, is black and white. Second, walls are lacquered with 11 coats of white high-gloss paint which, Ridless believes, unifies the room by making its contents stand out in relief and appear more sculptural. Finally, most of the furniture is upholstered in solid, pale colors.

"I'm not a pattern-on-pattern type of guy," Ridless concludes.

EVE ROBINSON

"I like playing against a traditiona backdrop, but making it contempo rary and new," says Eve Robinson.

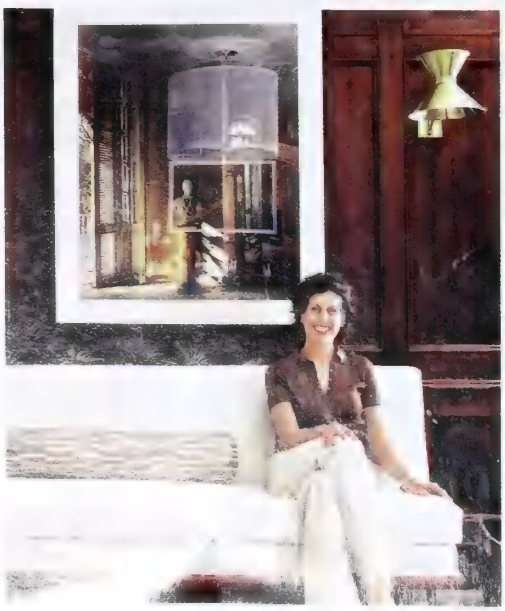
It doesn't get much more tradi- tional, of course, than a living roo lined with expertly milled mahoga paneling, but Robinson freshened this staid design by painting a whi sical reinterpretation of its geomet pattern on the ceiling.

"A paneled room can be a little depressing. You imagine men sitti around smoking cigars," she says. "I wanted to create something tha would welcome people of all ages.

She chose fabrics in shades of vanilla and cream, hung an oversi pendant lamp with a distinctive double shade (the inner casing is a pale blue), and combined mid- 20th-century furnishings from Ita France, and America. "If you blen a number of eras, the result is tim less," she explains.

"I design sophisticated interior in which you can still plunk down on the sofa and put up your feet," says Robinson. "What good is a room you can't touch or live in?"

Robinson freshened a staid design by painti a whimsical reinterpretatio of its geometric pattern on the ceili



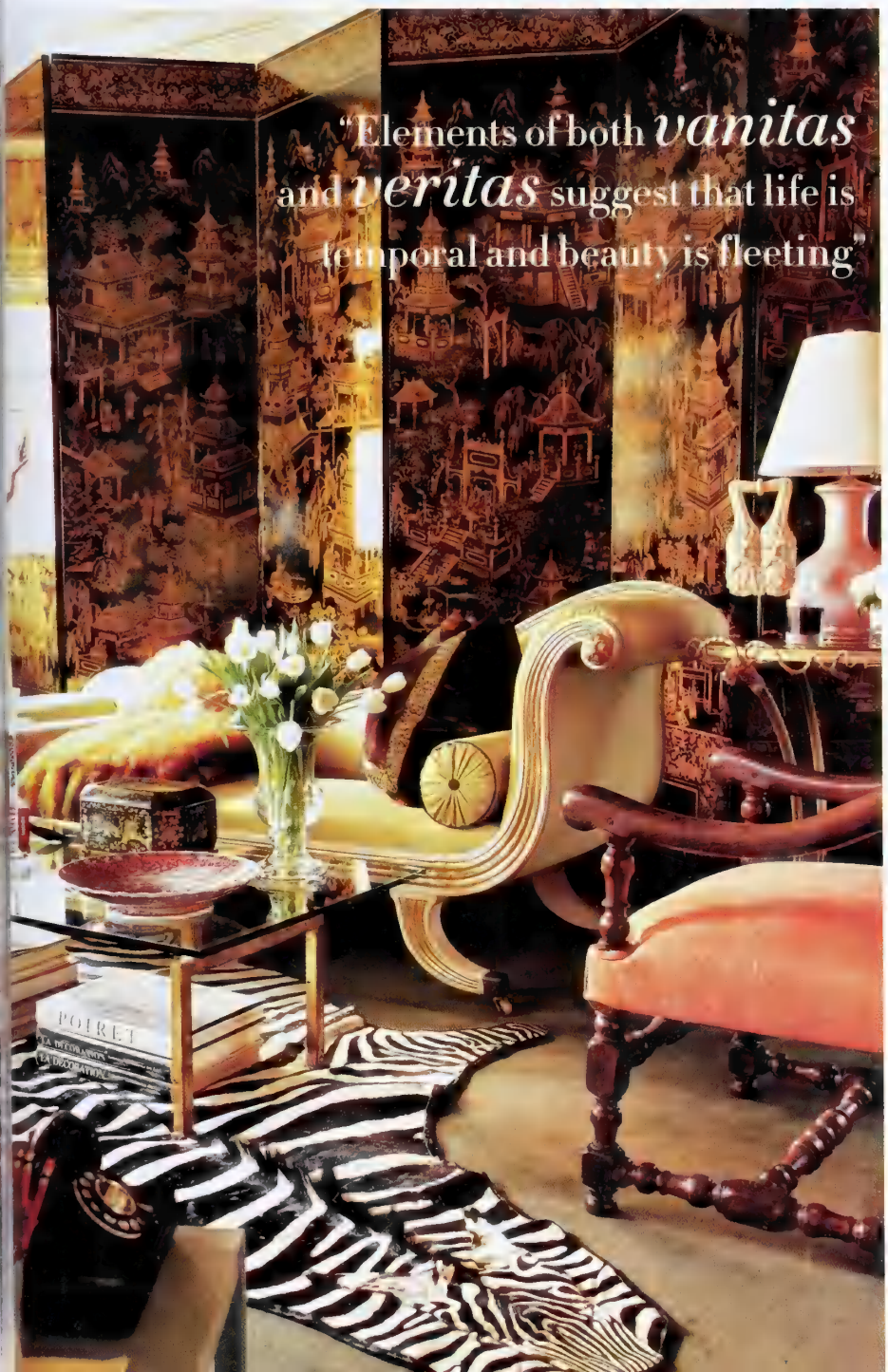


Above: Sofa is Palmer #2001 from Roman Thomas; the rosewood coffee table is from R.S. Bacon. The pendant chandelier is by Stephen McKay. Roman shades are made from Galbraith & Paul's Smokebrush in Tobacco. Youngtse Brick pattern rug is from Odegard. Near right: Eve Robinson sits on a Robsjohn-Gibbings 1950s armless settee from Alan Moss. Far right: French 1930s Art Deco rosewood armchair and flamed mahogany side table are from Maison Gerard. For more details, see Resources.

Near right: Eric Cohler sits before mirrors from Manhattan Shade & Glass. Far right: Window atments are Garden Folley in Chocolate from A.M. Collection. Below: Chaise longue from Lafayette Antiques is covered in Bechamel from Rogers & Goffigon. Louis XIII chair from Amy Perlin Antiques is covered with Shaker in nabar, also from Rogers & ffigon. Cocktail table from ntimento. Paris floor lamp is Cohler's own design for Visual Comfort.







"Elements of both *vanitas* and *veritas* suggest that life is temporal and beauty is fleeting"

ERIC COHLER

"It's an eclectic mix of curated objects," says Eric Cohler of his lady's dressing room. "This is a space for a woman to clothe herself, or just close out the world."

A coromandel screen hides a closet, while the space before it juxtaposes a large piece of branching faux-coral with a zebra skin rug and a flat-screen television with a rotary dial phone. The color scheme is peach, acid green, chocolate brown, and sepia.

Cohler, who studied art history at Hobart College and has a master's degree in historic preservation from Columbia University, compares the room to a Dutch still-life painting, "where elements of both *vanitas* and *veritas* suggest that life is temporal and beauty is fleeting."

A dressing room can be a counterpoint to the surrounding decor, he suggests, like a fuchsia lining revealed under a sober pinstripe suit. "It's fun to reverse things and give yourself an unexpected delight when you open the closet door." ●

GRANDEUR ON THE RANGE



This page: A guest bedroom window frames a spectacular view outside the Two Dot cattle ranch in Wyoming. Opposite page: New York designer Miles Redd rides the range in western regalia.

A young designer puts a new kind of wild back into the West

Writer: Patrick Pacheco Photographer: Oberto Gili Producer: Senga Mortimer



WHEN A TEAM OF WORKERS BEGAN to unload the contents of the trucks from New York, Darlene McCarty, lodge manager of the Two Dot Ranch in Cody, Wyoming, had her doubts. Incongruously framed against the vast expanse of western plains were pastel Turkish rugs, Chinese coffee tables, silk velvet sofas, tapestry-covered chairs, French canopy beds, and gilt mirrors and consoles. "But it all works amazingly well," says McCarty. "It's very welcoming and very warm in the most unusual ways."

Incongruous solutions are something of a specialty for Miles Redd, the young New York designer who last year brought to Two Dot Ranch some of the casual urban glamour that has attracted the admiration of such design stalwarts as Bunny Williams, Hamish Bowles, and Oscar de la Renta. The Atlanta-born Redd worked for Williams early on in his career, and de la Renta has recently put him in charge of his home furnishings line.

Redd's skills are also admired by his longtime friend, Allison Sarofim, whose father, Houston financier Fayez Sarofim, purchased the 157,000-acre Two Dot Ra in 1999. Sarofim emigrated in the late 1940s from Egypt to United States, where he set up an investment counseling fi and, now in his seventies, has little fascination for the W West. "My dad is more comfortable in Paris or London," his daughter. But he knew a good real estate opportunity w he saw one. And he was irresistibly drawn to owning such a property which included rivers, snow-peaked mountains, pla pastures, and endless sky. (It also has a venerable past: Er Hemingway lived at Two Dot Ranch while finishing *For W the Bell Tolls.*) However, the refined cosmopolite, know Houston social circles as The Sphinx, h specific design mandate for Two Dot—it didn't include antlers.

"My father wanted the Carlyle of West with a little Ritz Hotel thrown says Allison of the patriarch affectiona known by his five children as Big Da

Below: An eclectic collection in the family room includes a "tree branch" carved chair, beige checked curtains, and paper lampshades. Opposite: In the living room, a Louis XVI chair is covered in a Christopher Norman silk stripe and set alongside Oushak rugs, a gold French end table, a bronze stag, and assorted chinoiserie.











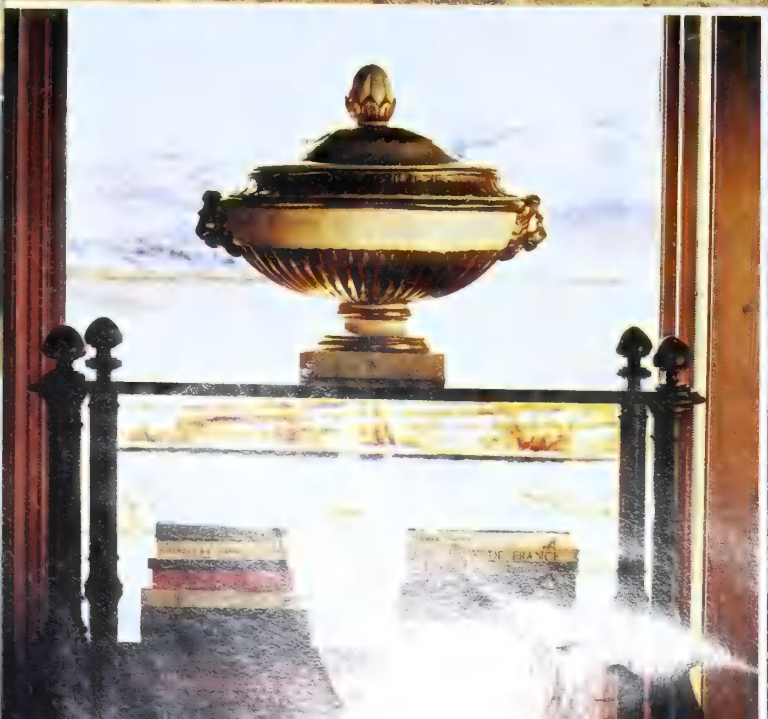
Left: A mahogany miniature model of a grand staircase from John Rosselli and "tapestry" painted chairs. Below: French chairs flank the faux-chinchilla fur-draped sofa in the living room. A silver samovar lamp and an unfinished terra-cotta bust behind the sofa add unconventional notes. Opposite: The dining room chairs are covered in pink and peach Fortuny fabric.













Miles is very, very grand, which is what my father loves about m, and his way of mixing furniture styles has a very fresh, odern spin. And when it comes to color—peach and pink d all those pastels—they are like peas in a pod."

Indeed, Redd says the first two purchases he made were couple of Oushak rugs in pale shades of tangerine, peach, een, and blue, which served as springboards for the "haute hemian luxury" conveyed throughout the house. "I loved at Mr. Sarofim wanted it to be grand and sophisticated side even though it was a log cabin," says Redd, himself a arming, unpretentious presence as he sits in the salon of s NoHo townhouse, pointing out the tufted red banquette d Kent console which he thinks reflect the sensibility that racted Fayez. He says that he had, at most, a ten-minute one conversation about the renovation of the Two Dot with yez, who told him to vet choices with Allison.

of Miles's eccentricities," one of the most dramatic rooms in the lodge stems from her father's unlikely color preferences. While her bedroom was decorated with masculine understatement in stripes of pale blue and café au lait, his was the one swathed in peach, complete with canopy. (When the electricians working on the renovations told Allison that they loved her bedroom, she knew they had it wrong.) "It's very lush; we called it the peach parfait," says Miles. "I think Mr. Sarofim just finds these colors warm and comfortable."

Allison and Miles also managed to sneak in some touches in sync with the views of the amber-hued plains visible through the large windows of the sprawling structure, renovated by New York architect Robert Rogers. An antler mirror did find its way to one of the guest rooms along with check-lined curtains, rustic pieces of painted furniture, chocolate brown sofas, beat-up leather chairs, rubbed pine screens, a terra-cotta bull's



Above: Cow wrangling is at the heart of the ranch operation. Opposite, clockwise from upper left: Timba makes himself at home in Fayez Sarofim's bedroom. Moorish-themed wallpaper covers a guest room. Angus cows and herders on the vast plains. A bamboo table and chairs, Chinese vases, and a mahogany mirror create an Oriental fantasy in a hallway. A gold-and-white urn on an étagère lends a touch of classic glamour to a western vista.

In Allison, the designer found not ly a barometer of her father's taste, also a co-conspirator. Together they nd a way around a dictum from Fayez t would drive most designers to disction: No antiques. "I must say that les was very, very flexible about that," s Allison. "We were always trying to d new things that looked old," says dd, citing the living room chairs covd in canvas painted to look like tapestry, or the reproducn of a French guéridon in the living room. When Allison's e of antiques overcame all resolve, however, they simply nt on the sly. "My father doesn't go into too many rooms in house," she says with a laugh. "There are some beautiful pieces in the ones he never gets around to."

While Allison notes that it was her job to "rein in some

head, and a bronze stag. "It's ranch, but sophisticated ranch," says Redd, noting as inspiration a classic 1950s film. "I wanted the atmosphere of *Giant*, with Elizabeth Taylor and her patrician pinched waist."

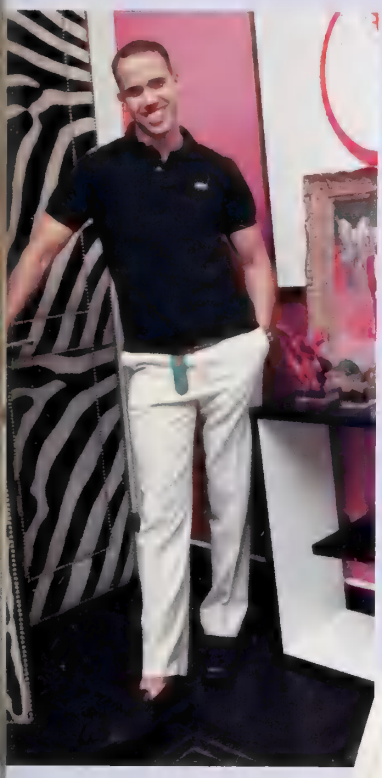
Redd might have felt he was in his own movie when he saddled up with Allison for a review of some of the 2,000 head of cattle at Two Dot Ranch. For that, he borrowed the chaps, hat, and bandana of Mark McCarty, Darlene's son, who manages the ranch. "There I was, coming out of this froufrou house in a ten-gallon hat!" says Redd. Whether the locals were impressed with his cow cutting skills remains in question, but they do seem to like his talent for interiors. "They sneak people in to look when we're not there," says Allison. "I don't think there's any place in the whole wide West quite like this." ■



This page: Both the American West and a Russian dacha are evoked in a guest room with checked fabrics, an antler mirror, a canopied bed and a painted chest of drawers. For more details, see Resources.

A CLOSER LOOK

Miles Redd gave a wooden house on a Wyoming cattle ranch unexpected glamour with judicious combinations of luxurious materials and clean forms



MILES REDD

Raised in Atlanta, Miles Redd najored in film at New York Jniversity, then worked at John Rosselli International. Bitten by the ecorating bug, he joined Bunny Villiams, where he worked for ve years before opening his own ffice in 1998.

His mother has saved his note to anta, written at age 5, in which edd requested a chandelier and a replace for his bedroom.

Although Redd grew up admiring ne Philip Trammell Shutze alianate houses dotted around tlanta, he didn't want to become n architect. Instead, he studied lm, thinking he might go into roduction design. "In the end, it as too impermanent for me," he ays. "I love the satisfaction you et from a longer-term project."

After he left Bunny Williams's ffice, Redd took a break to think bout whether he wanted to ontinue interior design. He spent ur months in Lacoste, in the outh of France, painting. When e returned to New York, a friend sked him to help decorate her partment. He hasn't stopped nce.



Skinny cast-brass lamps from Robert Kime offer contrast and sparkle when set upon a painted chest.

One of the two embroidered linens from Chelsea Editions' Flora & Fauna collection that Redd used on the canopy in a guest bedroom.





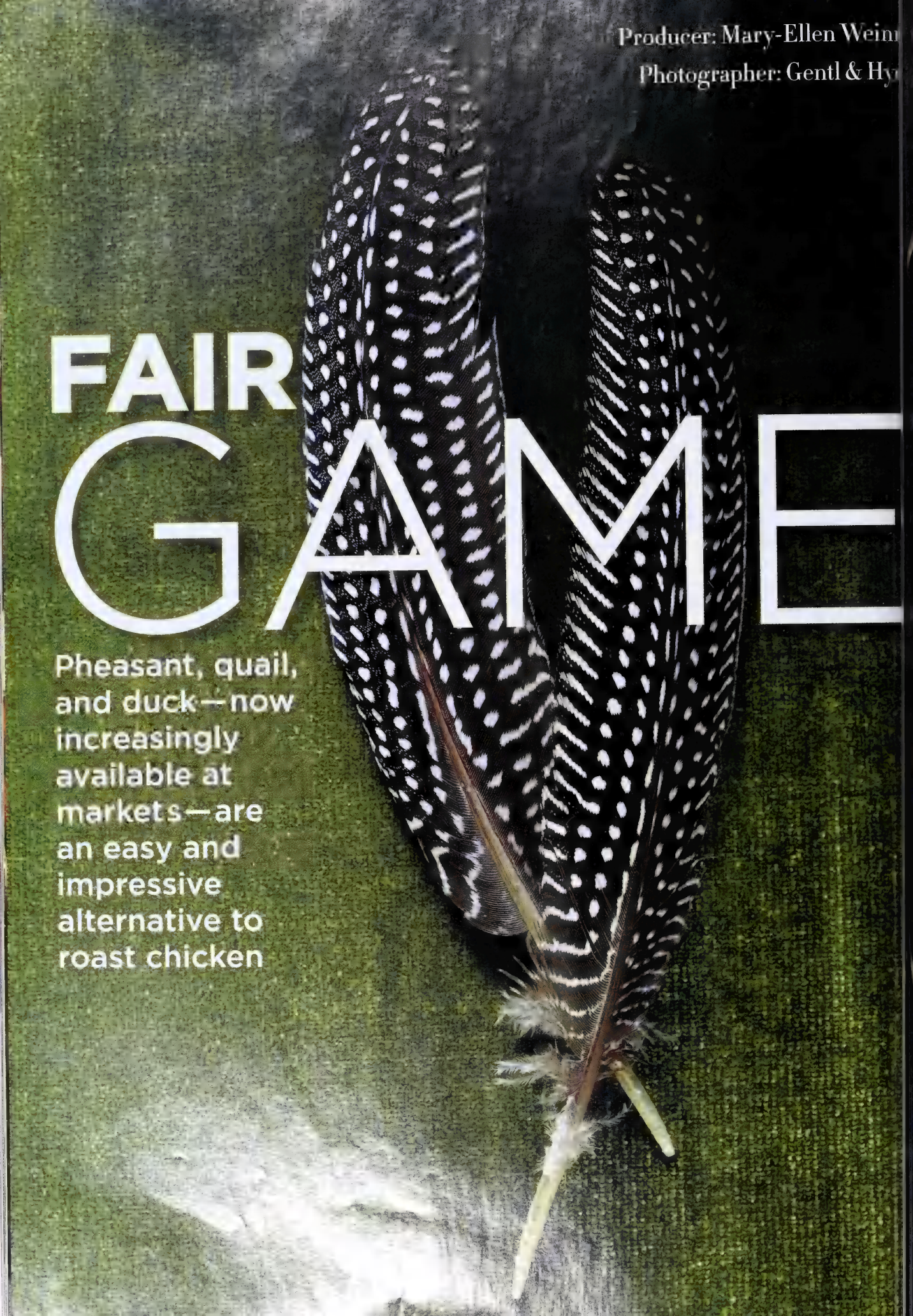
A stylish reproduction of an antique Louis XV guéridon from Mrs MacDougall, shown here in bronze and black granite, adds to the mix of textures in the living room.



This green-and-beige Chelsea Editions check used as a lining for the canopy fabric shown above is a nice foil for the ornate embroidery and a nod to Western themes.

Producer: Mary-Ellen Weinr

Photographer: Gentl & Hy



FAIR GAME

Pheasant, quail, and duck—now increasingly available at markets—are an easy and impressive alternative to roast chicken



POT-ROASTED PHEASANT Braising pheasant, which is fairly lean, in an oval copper casserole, like this one from Mauviel, helps keep the meat moist and succulent. Opposite: Pheasant feathers on Osbourne silk velvet in Seaweed from Scalamandré.



ROAST QUAIL STUFFE
WITH PEARS AND
WALNUTS Quickly
searing the birds
roasting allows for
browning without



CK LEGS BRAISED IN PORT
D DRIED CHERRIES Coriander
l allspice make an especially
grant seasoning in this dish;
ole green enameled cast-iron
serole by Lodge. For more
ails, see Resources.

Recipes

POT-ROASTED PHEASANT

Adapted from Appetite *(Clarkson Potter, $35) by Nigel Slater. Serve with 2001 Goldeneye Anderson Valley Pinot Noir.*

- 1 2-pound pheasant
- Olive oil
- Salt and freshly ground black pepper
- 4 ounces pancetta, diced, plus two ⅛-inch-thick slices
- 2 celery stalks, roughly chopped
- 2 sprigs fresh thyme
- 1 bay leaf
- 1½ cups dry Madeira wine
- 1 cup chicken broth
- 6 tablespoons cold unsalted butter

Rub pheasant with olive oil, salt, and pepper. Set aside.

Heat 1 tablespoon olive oil in an oval ovenproof casserole over low heat and sauté diced pancetta until meat is sizzling. Add pheasant and sauté, breast side down, until lightly browned. Turn pheasant and add celery, herbs, and ½ cup wine. Bring to a boil. Cover pheasant breasts with pancetta slices. Cover casserole with lid and transfer to a preheated 425°F oven. Roast until juices run clear, about 35 minutes. Remove casserole from oven. Transfer pheasant to a serving platter, cover, and set aside in a warm place, leaving pan juices in casserole. Place casserole over high heat and add remaining wine, chicken broth, and 3 tablespoons butter. Simmer, stirring constantly, until sauce is reduced by half, about 20 minutes. Swirl in remaining butter and spoon over pheasant. Serve immediately. Serves 2.

ROAST QUAIL STUFFED WITH PEARS AND BLACK WALNUTS

Pair with a 2001 Duckhorn Vineyards Napa Valley Merlot or a 2001 Paraduxx Napa Valley Red Wine.

For stuffing:

- 1 teaspoon olive oil
- 1 firm pear, peeled, [illegible] roughly chopped
- 1 carrot, peeled and [illegible]
- 1 celery stalk, diced
- 1 cup toasted fresh breadcrumbs
- ¼ cup chicken broth
- 4 tablespoons unsalted butter, melted
- 2 teaspoons fresh thyme leaves
- ¼ lightly toasted black walnuts or pecans, roughly chopped
- Salt and freshly ground black pepper to taste

For roasted quail:

- 4 semi-boneless quail, rinsed and dried
- Salt and freshly ground black pepper
- 1 tablespoon canola oil

Prepare stuffing: Heat olive oil in a sauté pan over medium heat. Add pear, carrot, and celery and sauté until softened, about 5 minutes. Transfer to a bowl. Stir in breadcrumbs, chicken broth, butter, thyme, black walnuts, and salt and pepper.

Prepare quail: Sprinkle cavity and skin of birds with salt and pepper. Place about 3 tablespoons of stuffing in each bird. Tie legs together with kitchen twine.

Heat canola oil in a large heavy ovenproof pan. Add quail and sear, turning occasionally, until golden all over, about 6 minutes. Place pan in a preheated 450°F oven and roast for about 9 minutes (breast meat should still be light pink). Remove strings. Serves 2.

DUCK LEGS BRAISED IN PORT AND DRIED CHERRIES

Adapted from All About Braising *(W. W. Norton, $35) by Molly Stevens. Serve with a 2002 Sea Smoke Ten Pinot Noir.*

- 1 teaspoon coriander seeds, lightly toasted
- ½ teaspoon black peppercorns
- ½ teaspoon allspice berries
- 1 tablespoon chopped fresh thyme
- [illegible] teaspoons coarse salt
- 2-ounce Moulard duck legs, [illegible]luding thighs, trimmed of [illegible] fat
- [illegible]ried Bing cherries
- 1 large shallot, peeled and thinly sliced
- 1 bay leaf
- 1 cup chicken broth
- Coarse salt and freshly ground black pepper

In a mortar or spice grinder, comb[illegible] coriander, black peppercorns, and [illegible] spice and grind into a coarse pow[illegible] Mix in thyme and salt.

Place duck legs in a large glass dish [illegible] rub spice mixture into skin. Cover [illegible] plastic wrap and refrigerate overnigh[illegible]

Place cherries and port in a bowl [illegible] aside to soak overnight.

Remove duck from refrigerator. [illegible] surface with paper towels, being car[illegible] not to remove spice rub. Place a l[illegible] cast-iron skillet over medium-high h[illegible] When hot, add legs skin-side down. [illegible] until skin is crisp, about 7 minutes. T[illegible] meat over and sear for an addition[illegible] minutes. Remove pan from heat, tran[illegible] duck to a 4-quart ovenproof casse[illegible] and set aside. Pour off all but 2 [illegible] spoons duck fat from skillet and retu[illegible] medium heat. Add shallot and sauté [illegible] it begins to soften. Add cherry mix[illegible] and raise heat to medium high. Sim[illegible] until mixture is reduced by half, abo[illegible] minutes. Add bay leaf and broth.

Pour mixture over duck legs. C[illegible] casserole with a large piece of parchm[illegible] paper, leaving a 1-inch overhang. C[illegible] pan. Braise in a preheated 325°F ove[illegible] 1 hour. Turn duck legs over and cont[illegible] to braise until meat is fork tender, a[illegible] 1 hour. Remove casserole from oven[illegible] transfer legs to a broiler pan; cover [illegible] foil and set aside.

Pour braising liquid into a sauc[illegible] and skim surface fat. Reduce sauce [illegible] medium-high heat until it reaches a[illegible] upy consistency, about 3 minutes. I[illegible] warm.

Uncover duck legs and place pan [illegible] preheated 475°F oven. Roast until [illegible] skin is crisp, about 8 minutes. Rem[illegible] pan from oven. Discard bay leaf. Arr[illegible] legs on a serving dish and cover [illegible] cherry sauce. Serves 4. ●



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Antiques (continued from page 95)

SALADO, TEXAS

Halfway between Austin and Waco off Highway 35, Salado started out as a cow town; its spring-fed creek once serviced the Chisholm Trail cattle drives moving along what is now Main Street. The north end of Main Street, in Old Town, is a great place to begin a drive of your own. Miz Tillywiggers (254-947-0124) has antique furniture and vintage linens; shop Barnard's Antiques (254-947-0660) for vintage chintz and glassware, or Main Street Place (right; 254-947-9908) for newer as well as "old-and-scruffy" furniture. Horsefeathers (254-947-3203) is a cozy place for gifts and antiques, and you can try your bargaining skills at JJ's Tiques (254-947-1010), one of several antiques malls in town. Head south and explore the side streets, where you'll find stores like Uniquely Europe (254-947-3222), with handcrafted goods, including Black Forest cuckoo and grandfather clocks. Cross the old creek and make a left onto Royal Street for Rosanky's (254-947-5555) and Spring House Antiques (254-947-0747), favorite stops of local interior designers.



LA CONNER, WASHINGTON

This tiny, isolated seaside community on the coast about 70 miles north of Seattle was founded as a fishing village and trading post in the 1860s. The Depression took its toll on the local fishing and logging industries, but in the 1940s the town began luring artists and sculptors, who were drawn to the area's unique natural light. It retains much of its 19th-century charm and sections of town are listed on the National Register of Historic Places. Northwesterners know it as a stopover for migratory birds in the winter, for its fields of daffodils and tulips in spring, and for antiques hunting year-round. A group of 25 traders deal out of Morris Street Antiques (360-466-4212), located in a Victorian house built in 1895. Regular shipments from Liverpool, England, keep Nasty Jack's Antiques (360-466-3209) well supplied with furniture, garden gates, stained-glass windows, and mirrors. Market Place Antiques (360-466-3187) has wood and outdoor furniture and is also a rattan-caning restoration shop. And the La Conner Quilt Museum (360-466-4288) features a new exhibit about every eight weeks and occupies the historic 1891 Gach

Salado, Texas, started out as a cow town; its spring-fed creek once serviced Chisholm Trail cattle drives

HAVANA, FLORIDA

Just about 12 miles north of state capital Tallahassee, Havana once shared a common interest with its Caribb namesake. In the early 1900s it supplied the shade tob used to wrap cigars produced in Tampa and pre-Castro C That business is long gone, but many of the buildings occupied by that industry have been converted into sh and restaurants, promptin town renaissance. The Plan Exchange (850-539-6343) a heart of town is one such st ture, housing 60 antiques ers and a café. Stop at M Image Antiques (850-539-7 among the ivy-covered b buildings on busy Main Street for an eclectic mix of ra ranging from 13th-century coins to ancient Vietnamese pot Next door, at the Little River General Store (850-539-6 browse among the enamel spongeware or sample Necco w from the selection of old-fashioned candy. Make your down the block to 7th and Main streets and check out H (850-539-6886) for pine and cherry furniture. Across the st the Historical Bookshelf (850-539-5040) stocks plenty of b on the Civil War and regional cooking. ●


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The day for the **big feast** is nearing. For some it's a buffet; for others a potluck. For many it's a sit-down **celebration** centered around a regal turkey or roast.





shopping, food prep & storage ideas

- Bring a Grocery Elf: A second pair of hands while shopping and unloading is a huge help. Ask your helper to double-check your list before leaving the store.
- Stackable Storage: Running out of room in your refrigerator? Cover bowls and dishes of holiday party foods with GLAD Press 'n Seal™ wrap. It's so strong, you can stack containers on top of one another.
- Make-Ahead Solutions: Bake and serve casseroles, side dishes and desserts in GLAD OvenWare. It goes straight from the refrigerator or freezer to the oven to the table, and it comes in festive holiday colors.
- Plan on Leftovers: Make enough food to send home with guests in individual GladWare containers. Sometimes the best meals are the ones made the next day with leftovers.
- Say Cheers: For an elegant touch, rub the rims of champagne flutes with a lemon wedge, then dip each glass in superfine sugar. Fill with champagne and toast the season.

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HOLIDAY SHARING

The best part of any holiday season is the time you share with family and friends. Whether it's taking a side dish to a party, making homemade hostess gifts or creating decorations with the kids, sharing is the truest expression of the season's spirit.

ideas to simplify the season		december 1	2	3	4	
5	**Stock your pantry, fridge and freezer.** 6	Bake cookies ahead, store in *GladWare* containers and tuck in freezer to use as needed. 7	Make batches of Chex® Party Mix and store in GLAD *Zipper food storage bags*. Serve to unexpected guests or take along on long car trips. 8	Shop early for specialty items, such as jarred condiments and spreads. 9	Keep Betty Crocker® cake mixes and Pour & Frost™ frosting on hand. You'll be able to bake and frost a cake in just one hour. 10	11
Start new traditions that make entertaining easier. 12	13	Suggest a potluck appetizer party where everyone shares in preparing food. 14	15	Consider hosting a simple brunch rather than a huge dinner party. 16	17	Host a cookie exchange, which helps get friends together and gives everyone desserts to share elsewhere. 18
Choose a color scheme to simplify decorations. 19	20	Set up tables (buffet, card or dining) ahead of time. 21	Choose serving dishes and utensils before you cook the meal to avoid last-minute searches. 22	23	Use *GladWare* containers to package holiday leftovers so you can send them home with guests. 24	25
Use GLAD *ForceFlex*™ trash bags for quick and easy holiday cleanup. The bags stretch to prevent rips and tears, so they're perfect for tossing out odd-shaped items, such as large gift boxes and packaging materials. 26	27	28	29	Try premade appetizer platters for a hassle-free New Year's celebration: • cheese & veggies • fresh fruit • precooked meats or seafood 30	31	



- Look to the Martha Stewart Everyday® collection, available only at Kmart, for gift wrap, ornaments, decorations and more in festive themes.
- A plate of baked goods is transformed into a perfect homemade gift when wrapped in GLAD *Press 'n Seal* holiday wrap. Decorate with bright ribbons, bows and stickers.
- Store Mocha Pecan Balls, truffles, sugar dusted bonbons and other sticky goodies in *GladWare* containers. Stack them in your refrigerator, then pull them out to give to unexpected guests or to bring along as hostess gifts.
- Potlucks are the ultimate expression of holiday sharing. Whether you're planning a potluck or just planning to attend, keep GLAD *Press 'n Seal* sealable wrap on hand to cover and transport platters, bowls and casseroles.

mocha pecan balls

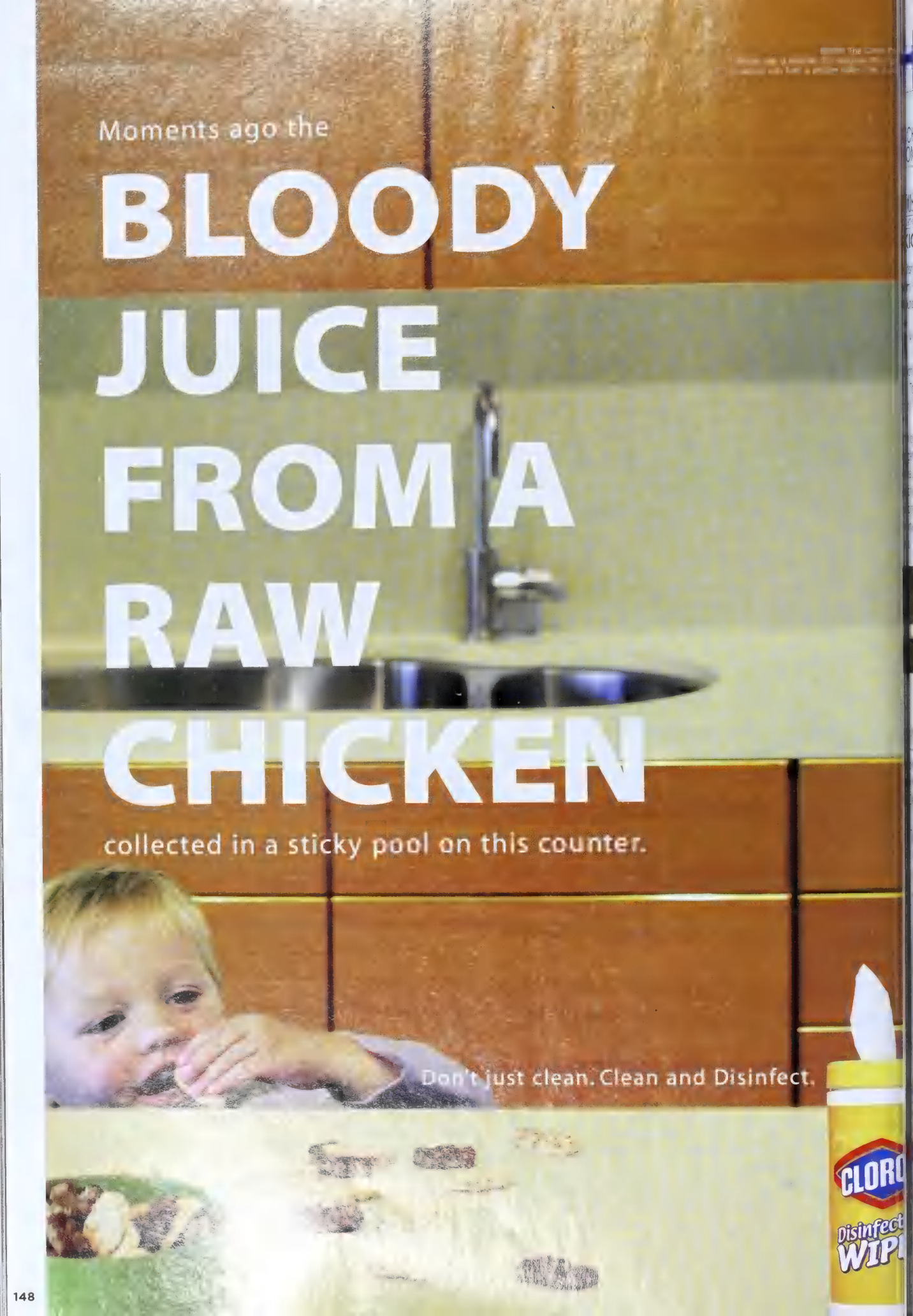
Prep Time: 55 min. Start to Finish: 1 hr. 10 min.
Makes 4 dozen cookies

- 1 roll (18 oz.) Pillsbury® Refrigerated Sugar Cookies
- 1/4 cup baking cocoa powder
- 1 tablespoon instant espresso coffee powder
- 1 cup finely chopped pecans
- 48 milk-chocolate candy drops or pieces, unwrapped
- 3/4 cup powdered sugar



1. Preheat oven to 375°F. In a large bowl, break up cookie dough. Stir in cocoa, dry espresso and pecans. 2. Shape dough into 48 balls (1 inch); wrap each around 1 milk-chocolate candy. Place 2 inches apart on ungreased cookie sheet. 3. Bake 8 to 10 minutes or until set. Immediately transfer from cookie sheet to wire rack. Cool slightly, about 5 minutes. 4. Roll cookies in powdered sugar. Cool completely, about 15 minutes. Roll cookies in powdered sugar again. Store in tightly covered *GladWare* container. High Altitude (3,500 to 6,500 feet): No change.

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Moments ago the
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CLORO
Disinfect
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Highlights

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DESIGN INNOVATORS

CHRYSLER

On May 13th 2004, Chrysler and House Beautiful honored two Design Innovators at the 2004 Giants of Design Awards at Cipriani, 42nd Street. Lou Ann Bauer from San Francisco, CA was honored in the interior design category and Michael Gravely, from Snellville, GA, recognized for landscape design. In addition to being flown to NYC and celebrated at Giants of Design, each Design Innovator was awarded an elegant crystal decanter from William Yeoward . Both Lou Ann and Michael truly stand out as Design Innovators and Chrysler and House Beautiful were pleased to honor them with this special award.

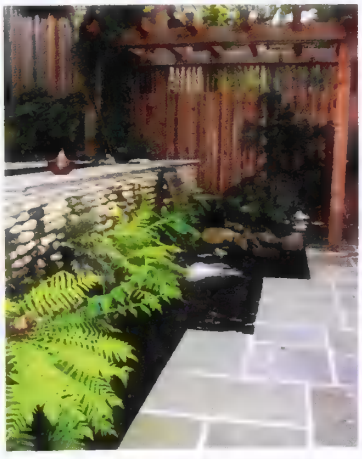


Design Innovator winners Michael Gravely and Lou Ann Bauer with Editor in Chief Mark Mayfield



Interior Design Award Recipient

Lou Ann Bauer is the principal of her own firm in San Francisco and has been an interior design professional for the past 24 years. Lou Ann has combined her art training from Berkeley with the function of interior design to create whimsical and colorful mixes of furnishings and environments, such as the kitchen design above which impressed the Design Innovator judges.



Landscape Design Award Recipient

Michael Gravely is the owner and design of the Refined Garden, Inc in Snellville, GA. Michael's landscape designs stand out for their creative use of water, elegant stonework and unusual flora. Michael brings the beauty and serenity of the North Georgia Mountains to the busy lives of his Atlanta clientele.

Check your January 2005 Issue of House Beautiful to see how you can become a 2005 Design Innovator.

Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMME

Fall Bounty

The autumn garden offers plenty of material for festive Thanksgiving decor

WHEN CONSIDERING Thanksgiving decorating materials, one need look no further than the garden. Dried ornamental grasses, asters, coneflower seed heads, rose hips, bittersweet berries, and baptisia pods can all be collected for holiday decor. Here are a few ways to create a Thanksgiving scheme that's directly from the garden.

THE FRONT DOOR

Circular wreaths of dried flowers are appropriate in autumn, but I make square wreaths that are much easier to execute. Tie four straight sticks together like a picture frame. Make small bundles of dried garden material and glue them to the sides of the square. You can create a fluffy, abundant look or go for a more spare, elegant approach since there is no wire frame to hide. Finish off the square by gluing a small sunflower seed head or rosettes of hemlock cones in each corner.

Another quick front door idea works if you have woods nearby. Short-lived birch trees leave the forest floor scattered with dead but beautiful white bark. (Don't peel fresh bark from living trees.) Pick up enough curled pieces to glue-gun around a small bud vase or olive jar. Fill the jar with dried flowers (I use alliums) and hang it from the doorknocker.

A less traditional front-door scheme involves having had the foresight to grow Chinese lantern plant (*Physalis;* it's also known as Japanese lantern) in your garden. This old-fashioned flower makes cheerful orange seed heads that look like miniature paper lanterns. Harvest these, leaving the stems as long as possible. Take a green bamboo garden stake slightly longer than the width of your door and tie clusters of Chinese lanterns to it so that the seed heads hang in a long row along the stick. Strap the stake across the top of the door and a string of orange lanterns will dangle sweetly over the entryway.

THE THANKSGIVING TABLE

Get guests out of the kitchen: Ask them to create a runner for the table. Set up a rudimentary weaving project with two sticks connected by a warp of parallel strings. Hang this from the porch or a tree branch so that the strings stay relatively taut. The woof can then be made from any dried material (grasses, colored leaves, flower stalks, twigs or bark), found and woven in between the strings. The result will be a fragile, beautiful tapestry that reflects your guests' outdoor wanderings ■



SHORT CUTS

If the Thanksgiving holiday finds you strapped for time or your garden lacks some of the raw materials from which to craft festive decorations, dried flowers, pods, and grasses can be purchased from a variety of online sources. Buy raffia, sunflowers, and even chili peppers on www.driedflowersdirect.com. On www.driedflowers.com you can find Chinese lantern plant, like the specimen pictured above (the site refers to it as Japanese lantern), along with marsh reed and lavender. Dried gourds, pinecones, and wheat are sold at www.driedflowersrus.com, while pomegranate pods and pepperberries can be had from www.flowerdepotstore.com.





Q I was given an orchid last spring that has since lost its flowers—how can I get it to rebloom?
B.D., Kansas City, Missouri

A Move your orchid to bright indirect light indoors before nighttime temperatures dip below 65° F (it should have spent the summer months in a shady spot outside). Water as usual (when dry) and feed it a diluted solution of orchid bloom-boosting fertilizer once a week. Be conservative. Overwatering and overfeeding are the quickest ways to kill an orchid. Watch for flowering stalks in mid-January.

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ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

42 CREWEL INTENTIONS

All upholstery: Stitch by David Martinez (R,T); 718-875-6763. **Turned Leg slipper chairs,** $925/ea.—Yellow Monkey Antiques (R,T); 914-763-5848. **Zondra Sofette**—Mitchell Gold (R,T); 800-789-5401. **Chesterfield table; Greek key table**—John Rosselli & Assoc. (T); 212-593-2060. **Sconces; Marta lamp**, Paul Ferrante; **etchings**—John Rosselli & Assoc. see above. **Carpet**, Nusisal—InterfaceFlor (R); 866-281-3567. *Fabric sources:* Bailey & Griffin—B. Berger (T); 212-832-4160, Chelsea Editions (T); 212-758-0005. Decorators Walk (T); 212-415-3955. Hinson & Co. (T); 212-688-5538. Lee Jofa (T); 800-453-3563. Samuel & Sons Passementerie (T); 212-704-8000. Scalamandré (T); 631-467-8800. Schumacher (T); 212-415-3900.

46 COOL BLUES

The John Rogers Collection (T); 631-283-7209.

48 FINE PEDIGREE

Bolier (M); 336-887-2815.

52 DEFT TOUCH

Fabrics—ClassicCloth (T); 785-434-2777.

60 AFFORDABLE COUTURE

Designer: **Barclay Fryery;** 203-862-9662. *Paint:* **Walls and artwork,** Lulworth; **ceiling and artwork,** Hay, Trim, All White—Farrow & Ball (M); 888-511-1121 **Coffee table,** Soho; **Via sectional; Bali lamp; Lindi cushion** #689629—Crate & Barrel (R,MO); crateandbarrel.com. **Orb lamp**—Babette Holland Design (R,T); babetteholland.com. **Hammered lamp**—Arteriors Home (T); 877-488-8866. **Madison floor cushion**—Z Gallerie (R); zgallerie.com. **Tufted floor cushion**—West Elm (R,MO); 866-937-8356; westelm.com. **HDTV,** #HD-61Z795—JVC (M); 800-882-2345. **Flat TV** with Ambilight—Philips (M); philips.com. **Flat-panel TV,** #LTP468W—Samsung (M); samsung.com. **Rug** (C). **Rug fabrication**—Classic Carpet and Rug (R,T); 203-359-3622. **Artwork**—Mary Newcomb; 203-531-8900.

84 TWO'S COMPANY

Designer: **Jean Larette,** Larette Design; 415-464-0664. *Wall paint:* **Lemon Drops**, #2019-50; **Lemon Sorbet** (on trim), #2019-60—Benjamin Moore (M); 800-672-4686. *Page 84:* **Catalina Storage Bed. Vehicles quilt, shams, duvet cover, sheet set, pillowcase. Cameron Wall System, base and cubby set; all baskets,** Sabrina, red or white; **liners; Telescope Base and Sneaker Shade,** red; **poster; Gingham panels,** red; **plaid sheer panels,** white; **blackout panel, rods,** red stripes; **decorated resin holdbacks,** red stripes. **Dana crib; Sleigh crib; crib bumper,** Diamond; **bed skirt,** butter; **coverlet,** Diamond, butter; **crib fitted sheet,** Gingham, red; **Velour quilt; liners,** red; **frames; Lauren mirrors; chenille braided rug,** Primary; **chalkboard,** red; **Rustic Thomas step stool,** red; **Cameron 3-shelf bookcase; Rustic Thomas double shelf.** *Page 86:* **Madison changing table; collector's shelf. Classic Changing Table, changing pad, chamois changing pad cover. Rustic Thomas wall system**—all from Pottery Barn Kids; potterybarnkids.com.

90 MAKING MAGIC

Designer: Monique Gibson; moniquegibson.com.

96 THE LAUREN LOOK

Pages 96 to 105: All furnishings, bedding, and tabletop items, unless otherwise noted: **Lauren Home by Ralph Lauren;** polo.com; 888-475-7674; Marshall Field's, 800-634-3537; and select Macy's stores, 800-343-0121 (East); 800-622-9722 (West). *All fabrics and wallcoverings used throughout:* **Ralph Lauren Classic Fabrics and Wallcoverings;** 888-475-7674. *Clothing and fashion accessories:* **Polo by Ralph Lauren and Ralph Lauren Leather Goods;** 888-475-7674; polo.com. *All paints used throughout:* **Ralph Lauren Paint;** 800-379-7656. *Throughout:* **Floor covering,** Apple Matting—Waldo Collection (R,T); 310-278-5786. *Workmanship:* **Floral design**—Very Special Flowers (R,T); 212-206-7236. **Interior and exterior painting**—Kevin Jones Decorating; 845-353-8911. **Upholstery and window treatments**—Martin Albert Interiors; 212-673-8000. **Furniture restoration**—Anowar Hossain, Jewel in the Crown; 718-639-9890. *Pages 96 and 97:* **Pillow fabric,** Patio Stripe, Green; $70/yd.; **Cushion fabric,** Brash Hollow Floral, camel/harvest, $44/yd. **Tartan tote; Dark Congressman patch jacket. Door, window paint,** Deep Cream, NA18; **Floor paint,** Surrey, TH28. **Calvert Chair,** $1,725; **Calvert chair upholstery,** Yates Plaid, sage/teal, $80/yd.; **window treatment,** Bostwick Tattersall, teal, $80/yd. **Wall paint,** Burlap, NA11; **Trim paint,** Deep Cream, NA18. **Cashmere hacking jacket. Lantern, chair** (on landing), **planter and wooden box**—Sentimento (T); 212-750-3111. *Staircase:* **Wall paint,** Burlap, NA11; **trim paint,** Deep Cream, NA18; **floor and banister rail paint,** Surrey, TH28. **Bulldog photo**—Eric Appel (R,T); 212-605-9960. *Pages 98 and 99, Living room:* **Alston sofa,** $3,300; **chair,** $1,725; **Lauren Classic Throw Blankets,** Tobacco and Natural, $125/ea.; **Tabary armchair,** $1,725; **Estate Tray Table,** $1,425; **Estate Turned End Table,** $850. **Alston Sofa and chair fabric,** Hanley Plaid, teal, $89/yd.; **Armchair fabric,** Sutherland Herringbone, Prairie Blue, $53/yd.; **Pillow fabric** (on armchair), Tyringham Herringbone, olive, $51/yd.; **antique chair upholstery,** Calabash Velvet, blue. **Lucite and leather ashtray, acorn finial; standing ornament, tree stump table, mantel-top boxes**—Sentimento, see above. **Silver box**—Lynn G. Feld Antiques at the Vintage Tea Shop (R), Bergdorf Goodman; 212-872-8960. **Woven leather footstool**—Treillage (R,T); 212-535-2288. **Mirror**—Lauren Copen Antiques (R,T); 631-537-2802. **Artwork; small bowl**—Bloom (R); 631-725-5940. **Wall paint,** Burlap, NA11; **Trim paint,** Deep Cream, NA18; **floor paint,** Surrey TH28. **Estate Turned Console,** Lauren Walnut, $1,425. **Chair and easel**—Sentimento, see above. **Corduroy Sagamore Sportcoat,** Defender Green. **Sailboat photo**—Paula Rubenstein (R,T); 212-966-8954. **Photo,** *Horse #220*—Michael Eastman; eastmanimages.com. **Hurricane lantern**—Donna Parker Habitat Antiques (R,T); 631-726-9311. **Wall paint,** Burlap, NA11; **Trim paint,** Deep Cream, NA18. *Page 100, Dining room:* **Irish Cottage Dining Chairs,** Irish Cottage Dark. **Tablecloth** (bottom layer), Hewitt Heritage Waterfall blue, $48/yd.; **mirror, mercury glass vase**—Lauren Copen, see above. **Ginger jar** (on mantel)—Sentimento, see above. **Wall paint,** Marblehead, SS28. **trim paint,** Deep Cream. *cabinet, server-top:* **Estate Crest Brass** [illegible]. **Charger,** $254. **Salad Plate,** $28, and **Fruit Saucer,** $30; **Harness Dinner Plate,** $38; **Bread and Butter Plate,** $22, and **Fruit Saucer,** $22; **Pelham Gold Flatware,** $75/5-pc. setting; **Lyford napkin,** white, $6; **Garland Goblet,** $30, **wine glass,** $30, and **Champagne Flute,** $30; **Pavillion Footed Cake Stand,** $16 to $48. **Brunch plates,** $27; **chargers,** $30. **Hampton's Tea Sugar & Creamer Set,** $60, **Teacups,** $20, **Saucers,** $16 and **Dessert Plates,** $80/set of 4, all in Sky Blue; **Hampton's Tea Teapot,** White, $150. **Crystal decanter**—Sentimento, see above. **Blue and white porcelain**—Lynn G. Feld, see above. **Corner cabinet paint,** Deep Cream, NA18. **Estate Faux Bamboo Nightstand,** $1,210; **Hampton's Lacquer Tray,** Black, $135; **Hewitt Gold Coffee Server,** $415; **Harness Teacup,** $25, **Saucer,** $18. **Covered Sugar,** $92, **Creamer,** $82 and **Fruit Saucer,** $22; **Pavillion Cake Stand,** $48. **Footed crystal bowl, tea infuser, dessert stand**—Lynn G. Feld, see above. **Paint,** Deep Cream, NA18. **Aiden Server,** Lauren Walnut, $2,140; **Beaufort Footed Centerpiece,** $80; **Estate Crest Decanter,** $180, and **Double Old Fashioned glasses,** $40/ea., and **Ice Bucket,** $135; **Navigator Decanter, $205,** and **High Ball glasses,** $34/ea.; **Chancellor Wine Chiller,** $135. **Wall paint,** Marblehead, SS28; **trim paint,** Deep Cream, NA18; **floor paint,** Surrey, TH28. **Blue and white porcelain**—Lynn G. Feld, see above. *Pages 102 and 103:* **Hampton's Wood Tray,** $70; **Boxwood Salad Plates,** $15/ea., **Covered Sugar,** $44, and **Mug,** $14; **Sinclair Flatware,** $70/5-pc setting; **Fairbanks Coffee Service,** $230/3-pc set; **Café Stripe Pitcher,** $40 and **Mugs,** $11/ea.; **Benton Plaid Napkin, $5. Featherstitch Cereal Bowl,** $16; **Benton Plaid Napkin,** $5 and **Placemat,** $6, **Pavillion Dessert Plate,** $16; **Boxwood Dinner Plate,** $24; **Arlen Wood Charger,** $15; **Sinclair Flatware,** $70/5-pc setting; **Café Stripe Pitcher,** $40, **Covered Sugar,** $40 and **Creamer,** $32. **Boxwood Mugs** (hanging), $14/ea., **Oval Platter,** $135, **Cereal Bowl,** $17; **Morning Garden Pitcher,** $115, **Dinner Plates,** $25/ea., **Featherstitch Charger,** Black, $60; **Irvington Goblet,** $20; **Sinclair spoons,** $12/ea.; **Café Stripe Soup Bowls,** $11/ea.; **Dorset Eyelet Napkin,** $7. **Cabinet and trim paint,** Pocket Watch White, WW01. **Wallcovering,** Classic Ellsworth Stripe, Grey, LCW18937, $37/roll. **Silver tray**—Lynn G. Feld, see above. *Etagère, top shelf:* **Lynford Wine Chiller,** $135. **Bud Vases,** medium and large, $80 and $94. **Beaufort Footed Compote,** $70. *Second shelf:* **Beaufort Footed Cake Plates,** small, medium, and large, $70, $80, and $94. **Vintage silver**—Lynn G. Feld, see above. *Third shelf:* **Estate Crest Chargers,** $80/ea.; **Pavillion Plates,** $16 to $30/ea.; Eldridge Pitcher, $108. **Vintage silver**—Lynn G. Feld, see above. *Bottom shelf:* **Chancellor Three-Part Serving Dish,** $55. **Vintage silver**—Lynn G. Feld, see above. *On counter:* **Estate Crest Charger,** $80; **Beaufort Footed Centerpiece,** medium, $70. **Galvanized tray**—Sentimento, see above. **Wallcovering,** Classic Ellsworth Stripe, Grey, LCW18937, $37/roll. **Trim paint,** Pocket Watch White, WW01. *Porch dining area:* **Alnwick chairs,** $2,175. **Seat cushions and pillow fabric,** Patiz Floral, Cream, LCF18367F, $44/yd.; **Roller shades and pillow fabric,** Patio Stripe, Green, LCF20838F, $70/yd—Ralph Lauren, see above. *Tabletop:* **Featherstitch Cereal Bowl,** $16; **Benton Plaid Napkin,** $5 and **Placemat,** $6; **Pavillion Dessert Plate,** $16; **Boxwood Dinner Plate,** $24; **Arlen Wood Charger,** $15; **Sinclair Flatware,** $70/5-pc place setting; **Café Stripe Pitcher,** $40, **Covered Sugar,** $40 and **creamer,** $32; **Mallory Highballs,** $60/set of four; **green glasses. Vintage silver toast rack, pitcher**—Lynn G. Feld, see above. **Ceiling paint,** Deep Cream, NA18; **Floor paint,** Surrey, TH28. *Page 104 and 105: Master bedroom:* **Estate Dresser,** Lauren Mahogany, $2,140. **Wallcovering,** Birds and Bees Floral, Vintage Blue/Tea, LCW27055W, $43/roll. **Mirror and box**—Sentimento, see above. **Lamp**—Lauren Copen, see above. **Picture frames; flowerpot**—Lynn G. Feld, see above. **Hampton's Tea Teacup,** $18, **Saucer,** $14, and **Dessert Plate,** $80/set of 4; **Pavillion Plate,** $30; **Pelham Teaspoon,** $12; **Halifax Sofa,** $3,300. **Slipcover and pillow fabric,** Centerville Ticking Stripe, Light Blue, LCF23166F, $44/yd.; **chair upholstery,** Winterberry Matelasse, White, LCF20226F, $70/yd. **Lauren Estate Throw Blanket,** Camel; **Boxwood Mug,** $14. **Paint on trim and mantel,** Deep Cream, NA18. **Andirons; sconces**—English Country Antiques (R); 631-537-0606. **Mirror**—Lauren Copen, see above. *Mantel:* **Lynford Bud Vase,** small, $70. **Silver frame and jugs** (on right)—Lynn G. Feld, see above. **Box**—Sentimento, see above. **Barret Four Poster Bed,** Lauren Mahogany, $2,850; **Hope Chest Bed Linen Collection: European Shams,** $175/ea., **Diamond Quilted Standard Shams,** $75/ea., **Pillowcases,** $100, **Duvet Cover,** $440, **Scallop Embroidered Edge Standard Shams,** $100/ea., and **Flat Sheet,** $115. **Knitted Throw Pillow,** $165, **Floral Embroidery Throw Pillow,** $88, and **Quilt,** $315. **Blue Throw**—H. Groom; 631-204-0491. **Photographs,** *Picasso Head,* 23 September 1996 and *Picasso Head* detail, 23 September 1996 by Victor Skrebneski.

108 MADE IN IRELAND

Pages 106 to 113: O'Sullivan Antiques (R,T); 212-260-0308. Dublin Ireland (R,T); 011-353-1-454-1143.

114 AUTUMN BOUQUET

Event designer: David Stark of Avi Adler; 718-243-0804. *Page 114:* **Fabrics,** Gran Conde Unito #26719 (surface); **Graziano** (background)—Scalamandré (T); 800-932-4361. *Page 115:* **Fabric,** Vincenzo #171390—Schumacher (T); 800-332-3384. *Page 116:* **Tray**—Takashimaya (R); 800-753-2038. **Fabrics,** Lorenzo Silk Velvet (surface)—Schumacher, see above. **Fabric,** Falk Manor House (background)—Scalamandré, see above. *Vase:* **Fabric,** Forrester Velvet Stripe, #43430—Schumacher, see above. *Dahlia:* **Fabric,** Fiorella Damask in Espresso #30017 (background)—Schumacher, see above. *Pitcher:* **Fabrics,** Fenwick Check Velvet #43550 (surface); Forrester velvet stripe #43430 (background)—Schumacher, see above. *Page 116:* **Tray**—Takashimaya, see above. **Fabrics,** Vincenzo #171390 (surface); San Remo Stripe #57720 (background)—Schumacher, see above.

118 SIMPLE ELEGANCE

Pages 118 to 127: Designers: **Suzanne Rheinstein & Joe Nye,** Suzanne Rheinstein & Assoc. 310-550-8900. *Architect:* Dennis Gibbons, AIA, 452-8438. *Living room:* **Map of Paris; Silver 7 hurricane candlesticks** [illegible] Hollyhock (R,T); 310-777-0100. **Console**—Sound, R,T), 011-[illegible]7-730-6400. **Mondrian chairs** by Kerry Joyce for Dessin Fournir—Kneedler-Fauchère (T); 310-855-131[illegible]. **Pedestal table; hassock**—Hollyhock, see above. **Hassock fabric**—Canestrino—Scalamandré (T); 800-932-4361. **Sofa**—through [illegible] **Sofa fabric,** Ruggero Velvet beige, [illegible] ère, [illegible] ove. **Side tables,** Kerry Joyce for Dessin Fournir—Kneedler-Fauchère, see **Coconut bowl; box** on side tables—Hollyhock, see above. on side table, Christopher Spitzmiller—Hollyhock, see ab **Deco torchères**—Pegaso International (R,T); 310-659-81 **Deco armchairs**—JF Chen (T); 323-655-6310. **Armchair** Puissance in Parchment, Rogers & Goffigon—Cowtan (T); 310-659-1423. **Bolster pillow fabric,** Chelsea Taffeta Henry Calvin—Donghia (T); 800-366-4442. **X-back armc** Hollyhock, see above. **Armchair fabric,** Lucia in Petra, & Goffigon—Cowtan & Tout, see above. **Center table** ert Kuo (R,T); 310-657-6060. **Photographs**—Peter Fet Gallery (R,T); 310-453-6463. **Rug**—Stark Carpet (T); 2 9000. **Daybed** (C)—Hollyhock, see above. **Daybed fran ster leather,** New Tuscany in Kelp—Pacific Hide & Leat 310-657-9802. **Mattress cushion fabric,** Osbourne Silk V Putty—Scalamandré, see above. **Cigarette table** in Crea quer—Robert Kuo, see above. *Kitchen/family room:* **C** (C)—Valley Drapery (T); 818-892-7744. **Curtain fabric,** Batiste in hazelnut, Henry Calvin—Donghia, see above. **Bi table,** William Yeoward—Hollyhock, see above. **Chairs** (C **fabric,** Canestrino—Scalamandré, see above. **Chest**—IKE America (R,MO); 800-434-4532. *Dining room:* **Ceiling wa ing,** Pewter Leaf—Donghia, see above. **Dining table**—Tw (R); 323-904-1200. **Dining chairs** (C)—Hollyhock, see **Paper carpet**—Stark Carpet, see above. **Candlesticks,** F 12 and 14—Hollyhock, see above. *Closet:* **Tray**—Hollyh above. **Boxes**—Organized Living (R); 323-954-8799. **Dra ing,** orange moiré fabric—Line It to the Limit (R); 213-48 *Boy's room:* **Bed**—Room & Board (R); 714-549-5995. **Hea fabric,** Savanna F5060/12 & F5060/06 alternating ho stripes—Osborne & Little (T); 877-322-7420. **Nightstand** Hollyhock, see above. **Lamps**—Pegaso International, see **Curtains**—Valley Drapery, see above. **Rug**—Jonathan Adle 323-658-8390.

128 ROOMS WITH A TWIST

Pages 128 and 129: Designers: **Randall Ridless, Elizabe tell;** 212-643-8140. **Cabinet** (C)—Daniel Scuderi Antique 212-947-2499. **Rugs**—Stark Carpet (T); 212-752-9000. **C pillows; throw**—Windows, Walls & More (R,T); 212-47 **Ottoman** (C)—Joe Upholstery (T); 212-290-2188. **Floor slipper chairs embroidery**—Penn & Fletcher (T); 212-2 **Table**—Lee Callichio (R,T); 212-588-0841. **Hurricane** Mrs MacDougall—Hinson & Co. (R,T); 212-688-553 **chair; sofa; embroidery**—Mystic Beading (R,T); 212-35 **Mirror**—Hyde Park Antiques (R,T); 212-477-0033. **Dec painting**—Osmundo Echevarria (T); 212-868-3029. *rics, trims*—Old World Weavers (T); 212-355-7186. *Pe Designer:* **Eve Robinson;** 212-595-0661. **Sofa,** Palmer— Thomas (R,T); 212-473-6774. **Upholstery fabric**—Berga 212-888-3333. **Chandelier**—Stephen McKay (R,T); 212-2 **Coffee table**—R.S. Bacon (T); 212-213-5200. **Roman shad** Smokebrush, Galbraith & Paul—AM Collections (T); 2 8746. **Rug**—Odegard (R,T); 212-545-0069. **Art Deco ch table**—Maison Gerard (R,T); 212-674-7611. **Settee**—Ala (R,T); 212-473-1310. *Page 131, Designer:* **Eric Cohler;** 2 8600. **Mirrors**—Manhattan Shade & Glass (R,T); 212-28 **Shade fabric,** Garden Folley—AM Collections, see above **longue**—Lafayette Antiques (R,T); 212-722-8400. **Chais** Bechamel—Rogers & Goffigon (T); 212-888-3242. **Lou chair**—Amy Perlin Antiques (R,T); 212-593-5756. **Chai** Cinnabar—Rogers & Goffigon, see above. **Cocktail tabl** timento (R,T); 212-750-3111. **Floor lamp,** Paris—Visual (M); 212-713-686-5999. **Zebra rug**—Lee Callichio, see **Screen**—Watkins & Fonthill (T); 212-755-6700.

132 GRANDEUR IN THE RANGE

Pages 132 to 141. Designer: **Miles Redd;** 212-674-09 *ing room:* **Oushak rugs**—Metropolitan Carpet Galler metropolitancarpet.com. **Étagère; twig chair**—John Ros ternational (T); 212-772-2137. **Curtains; pillow fabric**— House (T); clarencehouse.com. **Cashmere throw**—Sch Linen (R); 800-554-6367. **Ottoman; Abottsford table lam** ert Kime—John Rosselli International, see above. **Chair** Christopher Norman (T); 212-647-0303. **Gueridon**—M Dougall (T); 212-688-7754. **Stag**—John Rosselli Internati above. **Pendant lamp**—Ann Morris Antiques (T); 212-75 **Fabric on chairs**—Fortuny (T); 212-753-7153. **Urns**—H ther Antiques (R,T); 212-505-1485. **Staircase mode chairs**—John Rosselli International, see above. **Sofa**—Bru & Fils (T); 212-838-7878. **Coffee table; bergères**—Chr Norman, see above. **Lanterns**—John Rosselli Internatic above. *Bedroom:* **Canopy fabric**—Christopher Norman, se **Bed linens**—Schweitzer Linen, see above. **Drawings**—Ser (T); 212-750-3111. **Swing-arm lamp**—Gracious Home (338-7809. **Wall fabric,** Scenes D'Egypte, #33459-1—C House, see above. **Prints**—Treillage (R,T); 212-535-228 **table**—Denton & Gardner (R,T); 631-537-4796. **Swi lamp**—Gracious Home, see above. **Étagère; urn**—John International, see above. **Lamps**—Denton & Gardner see above. **Chinoiserie; trunks**—Sentimento Antiques, se **Plaques**—John Rosselli International, see above. *Guest* **Commode; horn mirror; urn; tankard; Tilbrook lamps** Kime—John Rosselli International, see above. **Canopy** French Botanical Border, Daffodils & Bluebells, Small Dark Green—Chelsea Editions (T); 212-758-0005. **Bed** Schweitzer Linen, see above.

142 FAIR GAME

Pages 142 to 145: **Feathers**—The Feather Place (R,T); 4452. **Fabric,** Osbourne seaweed #36198-8—Scalaman 800-932-4361. *Pheasant:* **Copper cocotte**—Mauviel (T); 4803. *Duck legs:* **Carving board**—Maya Schaper Cheese tiques (R,T); 212-873-2100. **Apple-green oval casserole** (M); 423-837-7181. ●

CORRECTION

Oct. 2004: The following designer was inadvertently omitte The Next Wave resources: Doreen Chambers; 212-255-2

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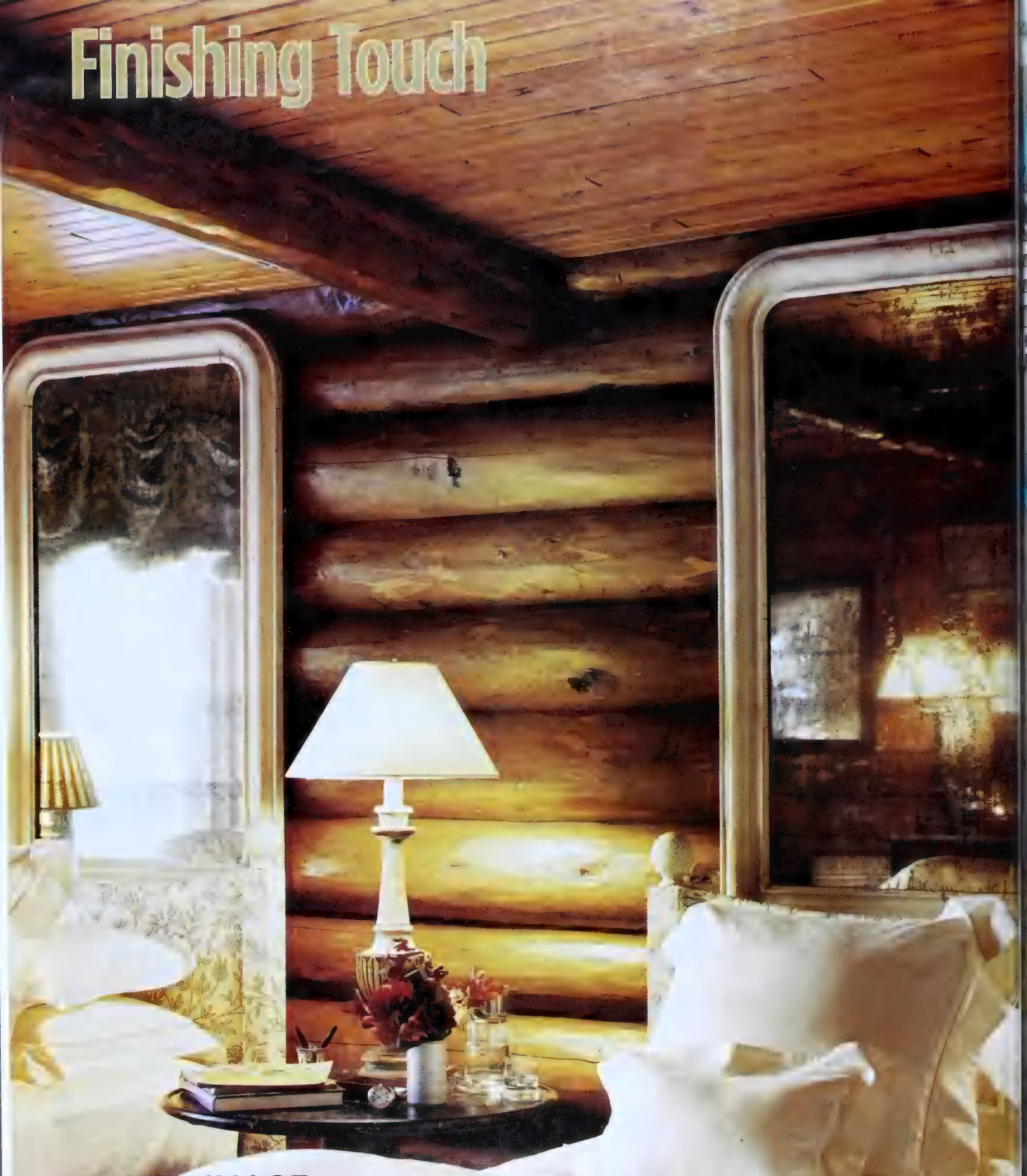

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MIRROR IMAGE

A QUICK WAY TO ADD A TOUCH OF ATMOSPHERE

As soon as Miles Redd spotted this pair of Swedish mirrors with poetically tarnished glass he thought they would be perfect for this Wyoming guest room (see the house on page 132). "A log cabin can feel rather dark, so I tried to lighten it up as much as I could," says the New York–based designer. By placing a mirror behind each bed, he turned them into virtual, luminous headboards, creating a neat composition of pillows, frame, and glass. "I always love to go up to the ceiling with something tall because it makes a room feel so airy." Mirrors also add instant ambiance and depth to a small space, doubling the sense of square footage. "Besides," says Redd with a devilish grin, "Does anyone ever tire of seeing themselves?"

Christine Pittel

OBERTO GILI

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House Beautiful

This page: A centerpiece c
clementines, blood oranges, an
kumquats is easy to prepare an
provides a simple and elegar
counterpoint to table fin

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Designer Benjamin Noriega-Ortiz's modern apartment gets a fitting holiday treatment.
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ON THE COVER
An iron urn replaces a tree stand in a classic arrangement that includes gift boxes painted a turquoise hue.
Photograph by Ann Stratton


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House Beautiful

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SHOW STOPPER In September, *House Beautiful* inaugurated its 2004 Makeover Showhouse with a celebration at the site in Glencoe, Illinois, where a group of the nation's top talents used their considerable mettle to transform a faded 1920s-era residence into a knockout of a home. Guests included (top to bottom): Designers Alessandra Branca and Kathryn M. Ireland with editor in chief Mark May[illegible]; designer Tom Stringer and Alexa [illegible]; designer Tony Stavish with [illegible]; editor Deborah Martin and [illegible]; director Doretta Sperduto; David Arnold with designer E. Butera and Rachel Kohler of Ko

Gabi Tubbs▸

Gabi Tubbs, who produced our English holiday story ("Glad Tidings," p. 66), is a globe-trotting writer, stylist, and art director. The former deputy editor of *British Homes & Gardens*, Tubbs and her composer husband recently left London for the seaside town of Brighton, fulfilling a dream to live in a "light-filled period house with wonderful architectural details." A winter sports aficionado and native of Germany, Tubbs annually breaks from her frenetic scouting schedule to ski the Dolomites in Italy.





◂Antoine Bootz

"Benjamin Noriega-Ortiz's apartm[illegible] is so loose, fashionable, and ad[illegible] able," says lensman Antoine Boot[illegible] his longtime friend's home ("The[illegible] Chill," p. 114). "Knowing him, [illegible] probably already evolved into so[illegible] thing new." Bootz resides in both N[illegible] York and Paris, and his photogra[illegible] appear in a host of magazines as [illegible] as art galleries. He has a growing [illegible] lection of bird's nests and is curre[illegible] shooting trees for an exhibition o[illegible] ing in Paris next year.

Tim Street-Porter▸

"He's turned a charming 1920s cottage into a fabulous palace," says photographer Tim Street-Porter of Martyn Lawrence-Bullard's Los Angeles abode ("Screen Gem," p. 78). A veteran of magazine work who also has four books to his credit, Street-Porter is currently working on a large-scale volume of iconic Los Angeles architecture for Rizzoli. He and his wife divide [illegible] between California and an [illegible] Connecticut farmhouse [illegible] furnished with period furniture.



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Editor's Letter



Only How Many Shopping Days Left?

Well, we should all take a deep breath. It's that time of year again. Around about now, the clock begins to work at double-speed, and suddenly all the talk about shopping early (never mind throughout the year) is long gone. The holidays are upon us.

There are so many great shopping options these days, both in the stores and online. Yet, getting it done — the actual buying — can be exhausting. If it sounds like I'm complaining even before the season officially kicks in, I plead guilty. But the truth is that I enjoy the festive atmosphere of it all. There are stores I never notice until December. There are windows I never look at until now, and there are some friends I would never get the chance to visit were it not for events during the holidays.

Most of all, there are sights I never get to see until the Christmas season, and a few I don't care to see again for another year. Why is it that some men, for instance, normally possessed of a keen fashion sense, suddenly wear the most ridiculous ties? OK, I confess, I actually have a tie with little Santas all over it. I have a pair of socks with a mistletoe motif, too. The tie I have worn. The socks are another matter, and I don't quite understand why I still have them. I've forgotten who gave them to me (although something tells me I'll find out after writing this).

For the most part, though, the season is right on. You can't walk down Fifth Avenue in New York over the holidays without smiling when you look up at that big snowflake hanging over 57th Street. I also still get a kick out of the tree at Rockefeller Center, and I'm a sucker for holiday movies. I don't look forward to battling the crowds in stores, but I love to people watch outside on the sidewalks. Have you ever noticed just how many shopping bags one person can carry at this time of year? It's amazing.

There is a wonderful energy to all of it, and it's found all over America. And the beneficiaries of much of the goodwill are worthy charities who raise a great portion of their funds at holiday events.

In my home, it's time to decorate for Christmas. That means pulling out a few things we used last year and deciding what to add, or take away, this time around. Sometimes it can be as simple as finding just the right candles or accents. And even the process of buying fresh wreaths and garlands can immediately put you in the spirit. New festive tableware can also transform your look and will most certainly be noticed by guests. (You'll find plenty of options in this issue.)

You may remember that last year I said I would put lights up in my yard for the holidays, and in fact I somehow managed to do it. The lights kept shining through weeks of snow and ice. I want to emphasize here . . . WEEKS of snow and ice, since I left the lights up long after the holidays. It was a brutal winter in the Northeast.

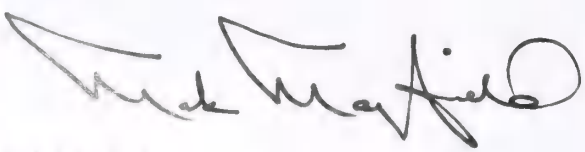


PORTRAIT: TIMOTHY GREENFIELD-SANDERS; SNOWFLAKE: JOHN M HALL

Now it's time do it again. I'll be out there soon, stringing the lights, putting up the tree indoors, and in general using all of it as an excuse to relive my childhood.

However you choose to celebrate, I hope you have a joyful season. And don't forget to take that deep breath.

Cheers,



Mark Mayfield

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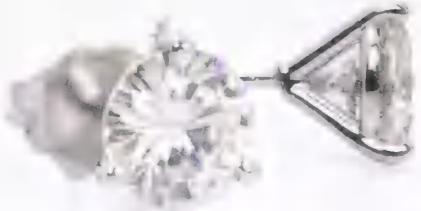
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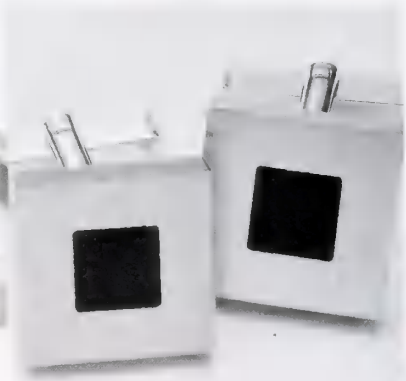
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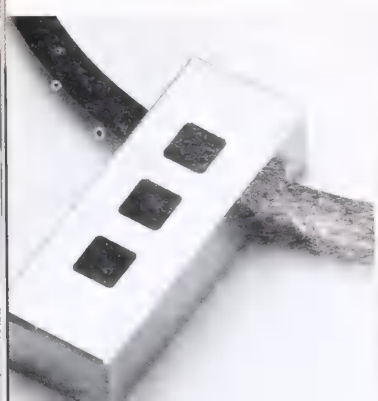
















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Of Note

AT THE MET



The annual Christmas tree and Neopolitan Baroque crèche will be on view at the Metropolitan Museum of Art in New York from November 23–January 6. The holiday display is decorated with antique figurines, like the 18th-century polychrome terra-cotta and wood angel with silk robes shown above. *Call 212-535-7710 or visit www.metmuseum.org.*

BATHROOM ART



Beijing-born, Los Angeles-based artist Robert Kuo has made waist-high copper rabbits and tables from tree trunks. More recently he has turned his attention to tiles, using the enamel-on-metal technique of cloisonné in a new collection for Ann Sacks. Four designs (right) in ten color options draw inspiration from organic forms and create striking decorative accents. *Call 800-278 8453 or visit www.annsacks.com.*

HOTEL LUXE

Set among the Spanish-inspired red-tiled roofs and whitewashed walls of Santa Barbara, the boutique Hotel Andalucía, opening this month, certainly fits the thematic bill. And its downtown location combines convenience with luxury. One can swim in the pool on the rooftop terrace (right) or enjoy in-room DVD and CD players, and then experience an indulgence rare in car country: being able to walk a only a few blocks to troll the racks at Saks Fifth Avenue or Nordstrom department stores. *Call 877-468-3515 or visit www.andaluciasb.com.*



MANHATTAN MODERN

On December 17, Sotheby's in New York will offer a dazzling array of masterpieces from the collection of retired financier Robert Rubin, centered around the seminal French modernists Charlotte Perriand, Le Corbusier, Pierre Jeanneret, and Jean Prouvé. Focusing on both individual and collaborative creations, the auction includes Prouvé's iconic oak and steel Kangourou chair from 1951 (below), which is expected to fetch $100,000–$150,000. *Call 212-606-7000 or visit www.sothebys.com.*





NOGUCHI GALLERY

The newly renovated Isamu Noguchi Garden Museum in Queens, New York, founded in 1985 by the Japanese-American sculptor and craftsman himself (above), now features a gallery devoted to his design projects. Noguchi's artistic roots can be seen in his sculptural treatment of form and space, manifest in his signature lamps, furniture, and tableware. Open this month, the gallery will showcase a rotating selection of objects culled from public and private collections. *Call 718-204-7088 or visit www.noguchi.org.*



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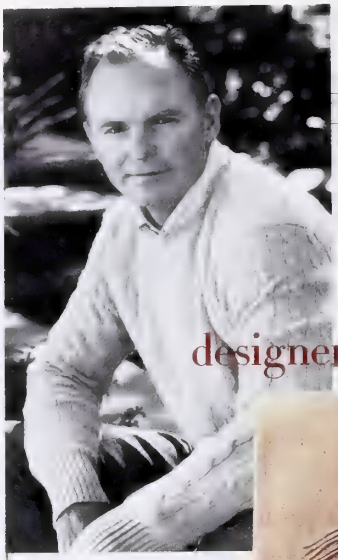


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Line Job An artful latticework print lends a graceful graphic sensibility to a variety of interior schemes. Regency silk pillows, $110 each; by Thomas Paul through Environment337: www.environment337.com.



designergiftpick



"We design a new collection of cashmere blankets every year," says **GREG JORDAN.** "They're great presents: terrific for usi while watching TV at home or bringi along when traveling." Shaved cashme throws, $900; from Greg Jord New York: 323-653-05



Super Size There's no guilt with a weighty gift that bestows its heft on a cocktail table, not a waistline. Grand Portmanteau five-wick candle, $500; by Molton Brown through the Molton Brown Emporium: 212-744-6430.



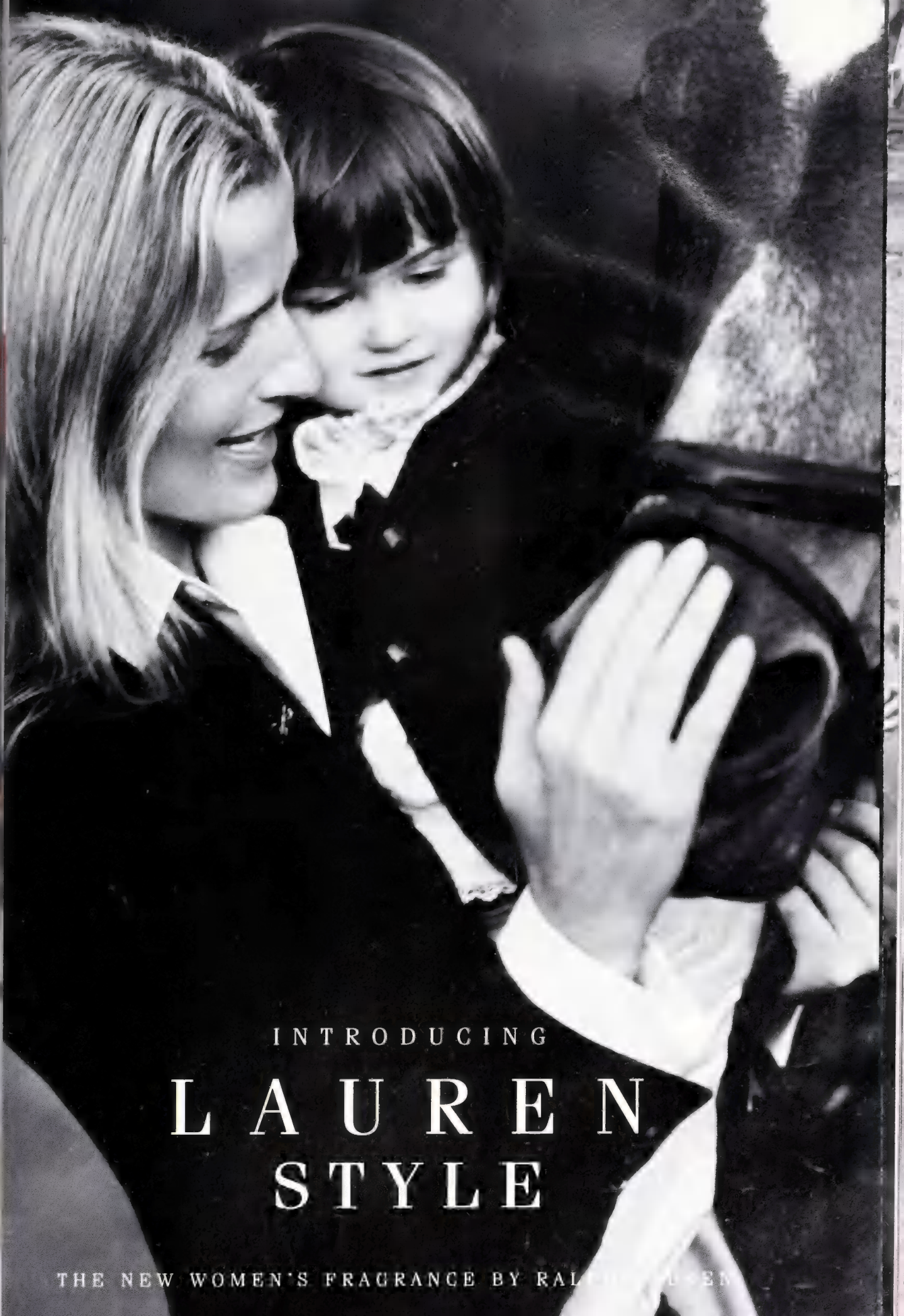
Personal Stamp A gift that even a been-there-done-that style setter can appreciate, the tole Oxford bin comes hand-painted with one of several motifs or a monogram, $600; by JM Piers: 704-231-1057.

Common Scents Pooh-pooh potpourri with these sexy sparkling minerals. Spice-scented Holiday Rocks, $32; by Slatkin & Co., from Neiman Marcus: www.neimanmarcus.com. Pour them into Ebano glass bowls, $590 and $1,045; by Venini: 866-696-9640.



Hi Tech Business will not be usual in this flashy pattern. Small Envelope striped laptop case, $70; by Casauri: www.casauri.com. ibook, 12" starting at $1,099; by Apple: www.apple.com.




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Box for Bling Everyone needs a place to stash the bling. Pebbled-leather jewelry box, $190; by Hold Everything: www.holdeverything.com. Shérazade crystal bead necklace, $2,495; Océane crystal bracelet in Parma violet, $350; and assorted rings by Baccarat: 800-777-0100. Jeweled Star Pin, $78; from the Metropolitan Museum of Art Store: www.metmuseum.org/store.

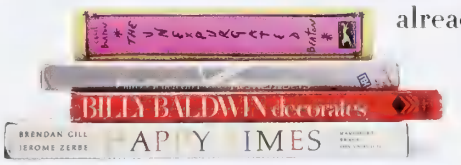


Movie Magic Netflix membership packs a real special effect: flicks delivered by mail without any late fees. Gift subscription, $22 per month: www.netflix.com. Portable DVD player, $400; by Panasonic: www.panasonic.com. Spotted enamel bowl, $85; by Cath Kidston: 212-343-0223.



designer gift pick

"I love to give books on design," says **LULU DE KWIATKOWSKI.** "I browse eBay for out-of-print titles on people like David Hicks, Billy Baldwin, or Eero Saarinen—most are hard to come by, which means my design-savvy friends won't have them already."





Pampered Pooch Stylish duds aren't only for people. Sig C quilted dog coat, $98; and dog bov $58; by Coach: 866-262-2440.



Great Game Snowbound festivities won't ever be dull with such bright diversions. Colorful backgammon set, $245; by Traviso through Garnet Hill: 800-622-6216.



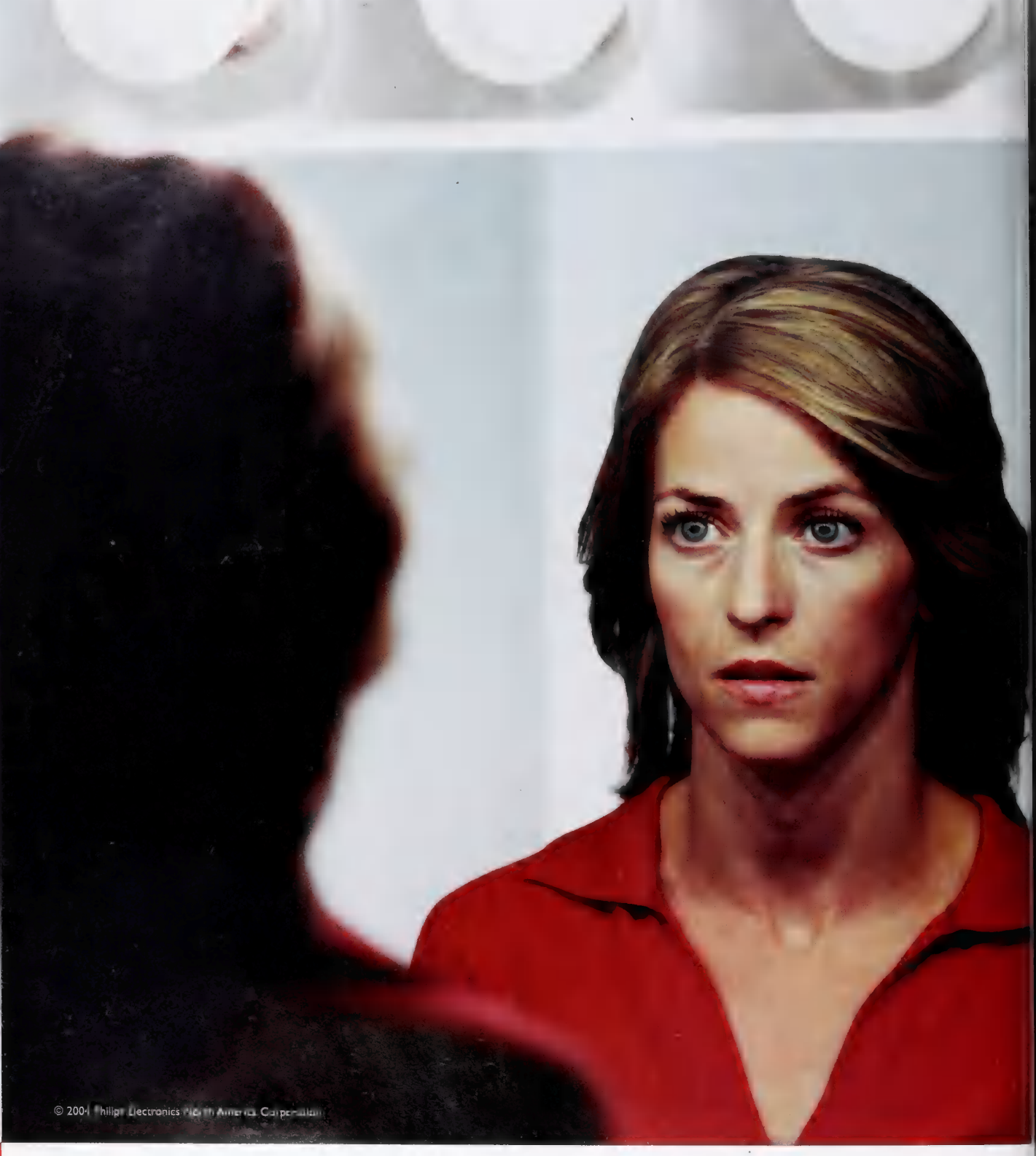
Coaster Living It's hard to beat a gift with such a winning combination of traits: inexpensive, stylish, and practical. Designer Durrington Damask and Ching Stripe coasters, $15 for four; designed by Nina Campbell for Lady Clare: 800-267-9796.

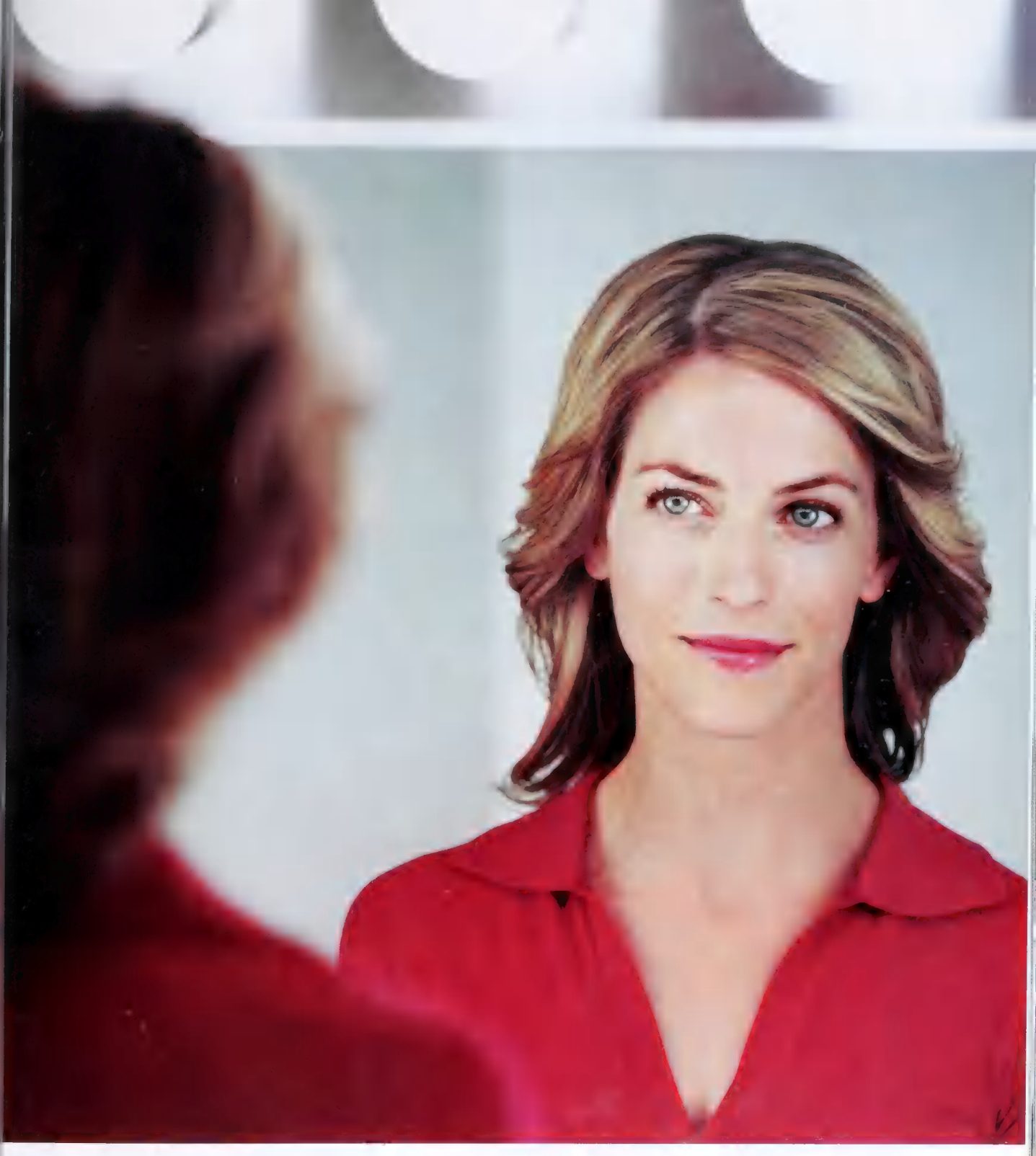
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wrong lighting can make anyone appear older. The right lighting can make skin tones and color look natural and healthy. Philips bulbs can help you to see things as they should be — like the Natural Light globes used here. Their light is more like natural ight. It's not your age: maybe you need new lighting. See what's possible with Philips Lighting. Available at The Home Depot. w.philips.com

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sense and simplicity



Mod Machine This line of appliances comes in an array of candy-store hues—you'll find the right shade for any personality. Eclectrics drink mixer, $70; by Hamilton Beach, available at www.counterscaping.com. Oven mitt, $23; by Cath Kidston; 212-343-0223.



Cheese, Please A prolific ceramist ensures a colorful cheese course. Italia cheese dome set, $45; by Jonathan Adler Happy Home by the Zrike Company: www.zrike.com.



designergiftpick

"Rock crystal votives are the thing to give during the holidays," says **RICHARD MISHAAN**. "They'll bring sparkle someone's life." Rock crystal votive, $2 each; from Homer: 212-744-770



Tray Way A stylish server like this comes in handy during the most festive time of the year. Red diamond-cut tray, $225; by Spisani for the Home, James! Collection: 631-329-8878.

Stress Relief The perfect way t steep and strain troubles away Tea sampler, $26; by Tracy Ste Salontea: www.salonteas.com. Thé Noir teapot, $50; Branch teaspoon, $15, and Branch tea strainer, $20; by Villeroy & Boch: 800-845-5376. Large K footed tray, $99 for 3; by Roos www.essencefurnishings.com.





Pack Paper Don't spend another year with treacly reindeer-and-elf motifs under the tree. Boxed gift wrap, $25 per roll; by Moonrock Paper Company: 781-229-1112.



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Swatch Watch

PRODUCER: EDWARD ROSS PHOTOGRAPHER: DARRIN HADDA

The Sum of Its Parts

This four-slice ottoman can work as a coffee table or offer generous seating—a perfect blend of versatility and style

Rose Tarlow's Sectional Bench #701 for Melrose House measures 60 inches across, and is made from turned walnut.





Ravello's viscose and cotton blend #2000/01 in Green by Watkins & Fonthill.

Mumbai Check 1529/05 in Moss silk by Grey Watkins.







Orlaturra border #977-32895 3¼-inch in Dark Mauve and Gold #098 from Samuel & Sons.

Ribbon-stripe silk from Coraggio Textiles is Sparta #DS60111 in Olive.

Quadrille's viscose Cloud Blossom #0091807 in Multi Verde.





TIED TO THE CAUSE

Show your support for the fight against breast cancer. Get tied to the cause by wearing the 2004 Ford breast cancer awareness silk scarf. Last year Ford raised more than $1 million through scarf sales for the Susan G. Komen Breast Cancer Foundation. This year, our goal is $3 million. Be part of it. Get your scarf by phone, online or in-store at Bloomingdale's or any Lilly Pulitzer® Signature store. Turn the page for details.

For more information on Ford's involvement, visit www.fordvehicles.com/scarf

Ford



Family ties are powerful; sharing experiences helps us learn about ourselves. Having an immediate family member with breast cancer increases a woman's chance compared to a woman with no family history. Awareness of these ties saves more lives every year.

Make More Than a Fashion Statement

This year's limited-edition Ford breast cancer awareness scarf, created exclusively for Ford by fashion designer Lilly Pulitzer, makes getting tied to the cause more beautiful than ever. It not only updates your look and ties your wardrobe together; it puts you at the forefront of change for improved prevention, research, treatment and patient support. More than a chic accessory, the scarf is a symbol of hope and solidarity in the fight against breast cancer. All net proceeds (85 percent of each scarf sale) go to the Susan G. Komen Breast Cancer Foundation. For more information about the Komen Foundation or breast health, visit **www.komen.org**.

Available at Bloomingdale's

Make a difference by purchasing your limited-edition breast cancer awareness $35 silk scarf (12" x 56"):

- **In-store** at Bloomingdale's department stores nationwide
- **Online** now at **www.bloomingdales.com**
- **By phone** at 800-777-0000
- **In-store** at Lilly Pulitzer® Signature Stores

A Cause to Celebrate

In our tenth year as a National Sponsor of the Komen Race for the Cure® Series, Ford is more committed than ever to eradicating this disease. Each year, 3,200 dealers and 50,000 employees invest their time, energy, and spirit by participating in Race events, and have generated more than $80 million. Our goal this year is to raise $2 million through scarf sales alone. For details on Ford's involvement in this compelling cause, visit **www.fordvehicles.com/thecause**.

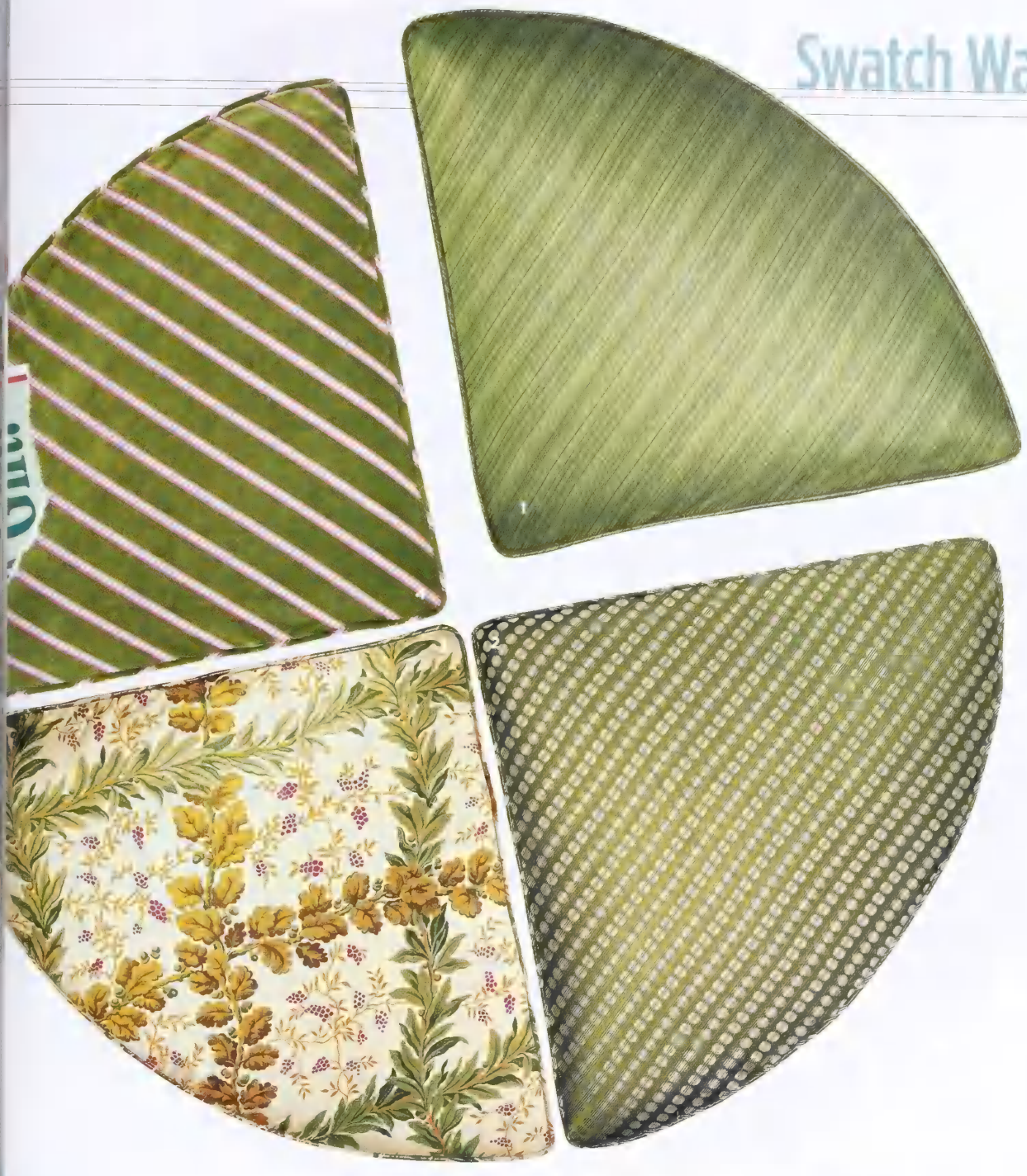


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The Susan G. Komen Breast Cancer Foundation

Lilly Pulitzer



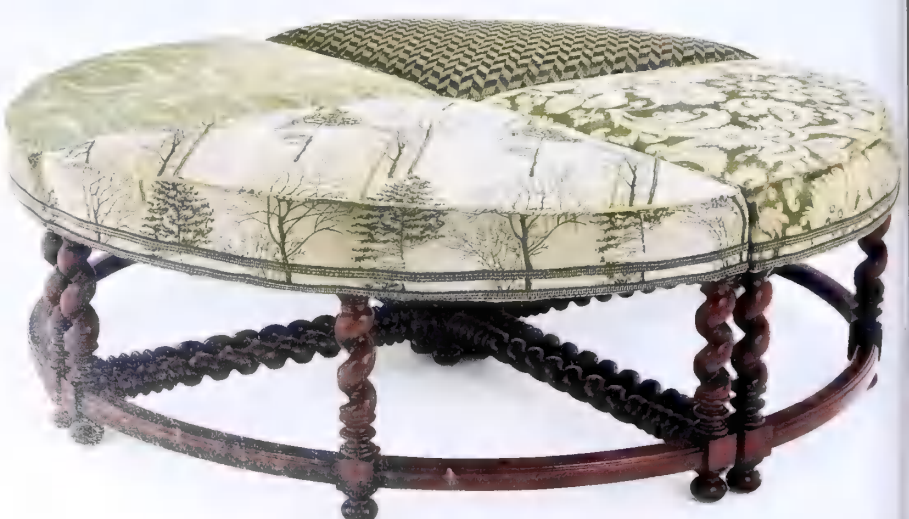


arleton V's green
é silk linen blend
gswell #P141-4 in
ow. **2.** Textured
be Pavelko Dot in
ntro by The Silk
ding Co. **3.** La
ntesse d'Artois
oak leaf trellis in
umentary Colors
260/001 by Twigs.
Palanquin #9249/
is a green apple
vet stripe by Zimmer
node. Cone-Tassel
ge, 2½ inches, #985-
76, in #307 Celadon,
d, and White. >

Swatch Watch



1. Cadence #1524/06 herringbone and raffia weave in Moss Green by Grey Watkins. **2.** Renzo Damask #50811 in Vert by F. Schumacher & Co. **3.** Bare branches and spring greenery in Steven Harsey Textiles' Seasons in Spring **4.** The Silk Trading Co.'s feathery paisley Sitwell in Fern. Samuel & Sons' Lavalliere ⅞-inch trim #982-19555 in Sage and Light Gold #667 is doubled to create a wider border. For more details, see Resources. ●



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WRITER AND PRODUCER: SENGA MORTIMER PORTRAIT: CARTER BE

Frame Work

Famed costume jeweler Kenneth Jay Lane mines materials and motifs from his extensive repertoire for a new line of accessories







Top, left to right: Bright enameled frames have the luster of Fabergé eggs (and star some well-known Lane clients): round cobalt frame, $50; and triangular cobalt frame, $125. Designer Kenneth Jay Lane. Right: Coral branch frame, $125.



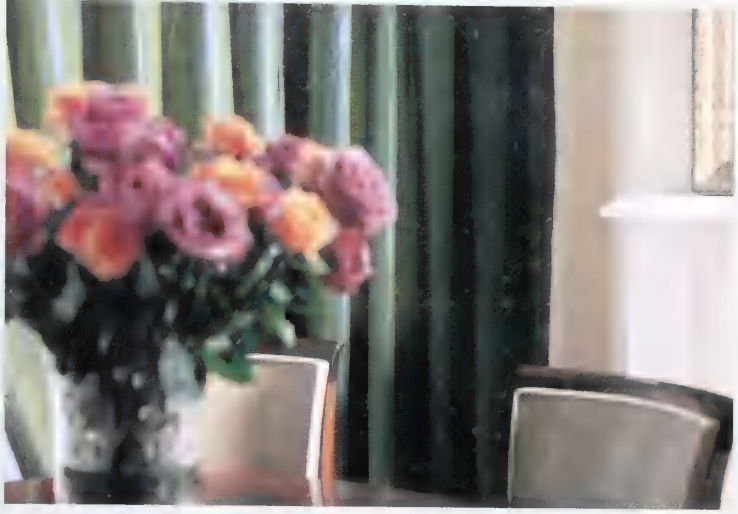
Below, left to right: The turquoise rectangular frame with rhinestone insets is also available in red, $100. Square black frame, $100. Round cream frame, $50. For more details, see Resources.















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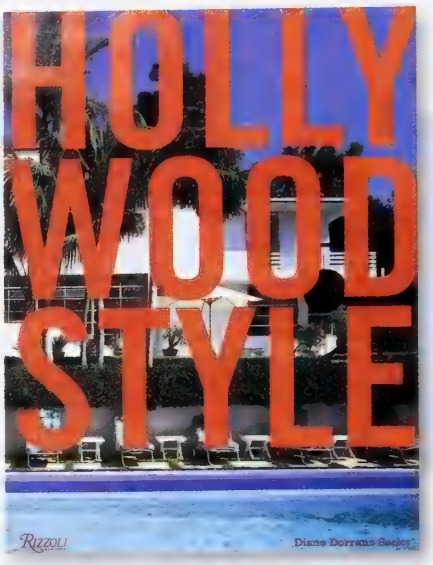
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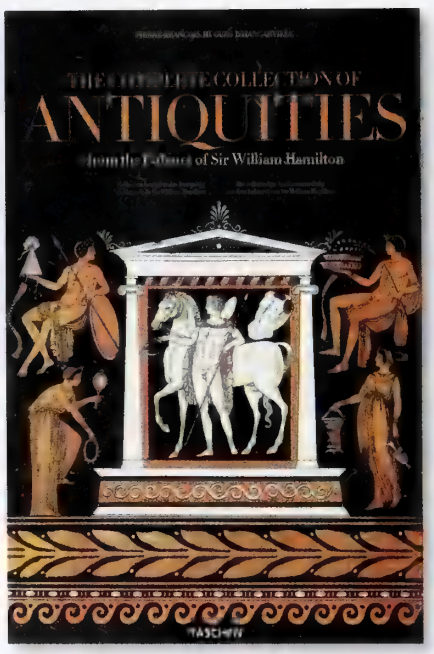
WRITER: MARIO LÓPEZ-CORDERO

Buy the Book

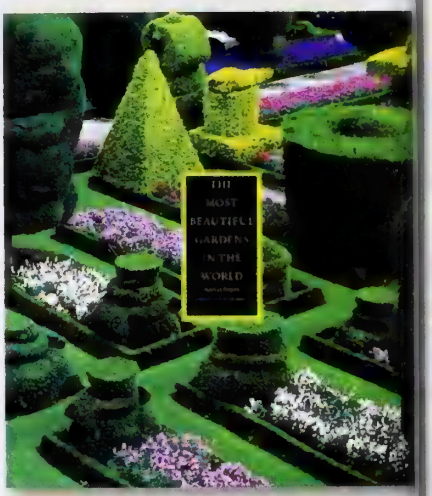
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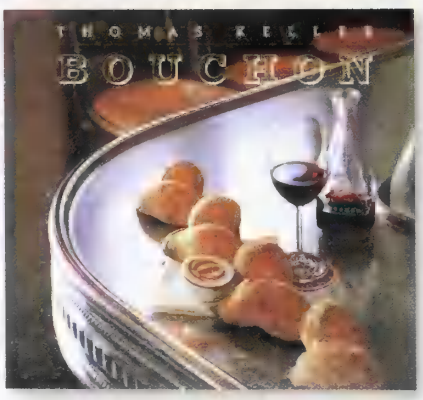
To describe something associated with a storied sliver of California real estate as glamorous is hackneyed. But if you could distill all the glittery, sun-drenched elements of filmdom lore to their essence, the result might look like *Hollywood Style* (Rizzoli, $50) by Diane Dorrans Saeks. Covering the full range—from the quirky opulence of Tony Duquette's Dawnridge to the otherworldly modernism of John Lautner's Chemosphere—this is a visual bonbon of a book.



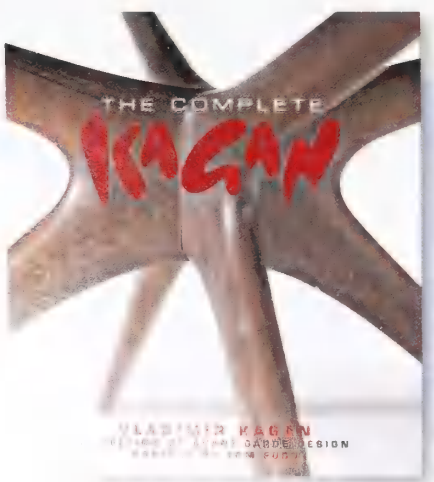
As hefty as its title is long-winded, *The Complete Collection of Antiquities from the Cabinet of Sir William Hamilton* (Taschen, $200) is a reproduction of an 18th-century text originally published by the British envoy to the Bourbon court in Naples. The huge volume is a stunning catalog of Hamilton's collection of classical vases (amassed on expeditions to Pompeii and Herculaneum) rendered in dazzling engravings that helped to spark the Greco-Roman revival of the late 1700s. One look will explain why.



For Alain Le Toquin to title his book *The Most Beautiful Gardens in the World* (Abrams, $60) seems hyperbolic, but the spaces he includes compose a compelling defense of the claim. While the book's geographical scope is somewhat limited (it skips all of South America), it nevertheless includes sumptuous photographs featuring such lovely patches of green as Bagh-e Shahzdeh in Iran and the Villa Gamberaia in Italy.



Chef Thomas Keller's 1999 cookbook based on the cuisine of his French Laundry restaurant was a lauded success, but his complex, [illegible] recipes took hours to prepare—making *Bouchon* (Artisan, $35), with its [illegible] easy [illegible] involved nevertheless [illegible] perfectionist's prec



With a career that spans more than 60 years, furniture designer Vladimir Kagan first became known in the 1950s as one of modern design's most prolific proponents. In *The Complete Kagan* (Pointed Leaf, $65) he draws from his extensive archives to recount a story that begins with his family's escape from Nazi Germany and ends with the resurgent interest in his oeuvre that resulted in commissions from the likes of Giorgio Armani and Tom Ford. ●



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WRITER: JOHN WOLFE PHOTOGRAPHER: ERIC PIASECKI PRODUCER: DAVID M. MURPHY

A Night in the Park

Jeffrey Bilhuber designs the interiors of an elegant New York hotel that aims to provide unobtrusive comfort and luxury

"IT NEVER ENDS," sighs Jeffrey Bilhuber as he repositions a lampshade in the lobby of 70 Park Avenue Hotel, in New York's Murray Hill neighborhood. It's the same story when he gives a tour of the 2,000-square-foot, two-bedroom penthouse suite. As soon as he enters a room he starts tweaking—moving a vase here, straightening a pillow there, sliding an end table several inches to the left. Bilhuber is not trying to be difficult or bossy. He just wants everything to be perfect; a trait he brings to all his projects.



The compact European-style hotel, with 205 guest rooms and suites, opened in mid-July after undergoing a $19 million renovation overseen by Bilhuber. The result perfectly demonstrates the designer's style. Forget the trendy edginess of the W Hotels, or the cautious traditionalism of New York's Plaza Hotel or The Carlyle. Thanks to Bilhuber, 70 Park Avenue incorporates the best of both those worlds. From the bright, soigné lobby to the lush, understated penthouse, every space shows his gift for combining traditional classicism with modern sensibilities to create elegant, sophisticated settings.



Bilhuber is primarily known for his residential work (and for his best-selling book, *Jeffrey Bilhuber's Design Basics*), but he is in fact particularly well qualified to take on a hotel project like 70 Park Avenue, having graduated from Cornell University's school of hotel administration in 1981.

"I thought I'd set the hospitality industry on fire," he says. But he found hotels stuck in a "Hiltonization" phase ("They all wanted generic consistency"), and turned to interior design after seeing the legendary Mark Hampton at work on the Carlyle hotel.

At 70 Park Avenue, Bilhuber's goal was to create a welcoming environment that would stand the test of time. His philosophy is simple. "No one wants to be challenged by their hotel room," he says. "Guests should feel as though they've been here before. I wanted to avoid the kind of hotel that's great to check into but terrible to wake up in."

The rooms are all furnished in Bilhuber >

"Guests should fee as though they've been here before," says Bilhuber

Above: Almost all the furniture and accessories in the bright, airy lobby o New York's 70 Park Avenue Hotel were custom-designed by Jeffrey Bilhuber & Associates. The rectangular chand over the communa table adds a whim note. Left: Guest rooms, including this penthouse liv room, are furnishe muted tones.



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creations, many inspired by the late French furniture designer Marc du Plantier, whose work featured what Bilhuber calls "volumetric comfort." Most of the furniture is designed in American midcentury style, but there are surprises, too: armoires with wired doors replace closets, and tobacco-colored wall coverings adorn most bedrooms. "I ran the risk of having my bony ass thrown out on the street when I suggested brown walls with a crisp white trim," says the decorator. But he remained convinced that the darker walls were more atmospheric than conservative, lighter shades.

"There aren't a lot of hotel companies that would allow it," agrees Drew Schlesinger, the hotel's general manager. "But we had faith in Jeffrey."

That faith was rewarded handsomely with a result that achieved one of the designer's primary goals. "I definitely wanted this to be for the long haul," Bilhuber says. "This design is timeless. These rooms will look as beautiful and seductive ten years from now as they do today." ●

Clockwise from far l
The lobby includes
the Bilhuber Slipper
Chair, upholstered in
embroidered green
the living room of th
penthouse suite, wh
features a wraparou
terrace; one of two
penthouse bedroom
Dressers in every
bedroom have sleek
serpentine fronts in
ivory lacquer. For mo
details, see Resource

Every space show the design gift for combining traditional classicism with mode sensibilitie






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WRITER: RICHARD KEITH LANGHAM

How to Pull a Room Together

Designer Richard Keith Langham reveals how to maintain equilibrium all around the house

Place leggy wood or lacquered pieces between upholstered sofas and chairs so that soft and hard textures play off one another.

Upholster walls with curtain and furnishing fabrics that have heft and interesting weaves. Create textural variety on the surfaces around the room: glass, stone, wicker, lacquer, wood, gold leaf, velvet, linen, and satin are all possibilities—although they shouldn't be used all at once.

Use many different sources of light, regardless of the decor. Place chandeliers, lamps, sconces, and picture lights on separate dimmer switches.

Architectural elements can add balance to almost any room—bookcases framing the door of a library, or moldings defining a window.

Arrange pairs of tables, lamps, mirrors, or chairs symmetrically on at least one wall. The rest of the room can be more random in arrangement, which will keep it from looking stodgy.

Contrast the heights of pieces around a room: low sofa backs with high lampshades, tall étagères flattered by short bookcases. Shapes should also vary. If, for example, you have a square coffee table over a rectangular carpet, make sure that other elements—like lamp bases or an ottoman—are rounded.



Keep patterns contained. If you have geometric shapes on your rugs, or patterned antique carpets, dress the soft furnishings in blocks of solid color.

Put a deep, vibrant color on the walls, and keep all the soft goods (curtains, carpets, upholstery) in quiet, neutral tones. Or do things the other way around: strong colors on the soft goods and pale-hued walls.

Place tall architectural pieces—like pier mirrors and breakfronts—opposite doorways and windows. I always try to put the largest sofa (usually the biggest piece in the room) on the wall opposite the fireplace.

In bedrooms, I like to see the bed straight ahead upon entering the room, and a tall armoire (possibly housing a television set) on the opposite wall. These two large elements will anchor the smaller pieces in the room.



Intense Teal SW 6941, Lime Rickey SW 4717, and Morning Fog SW 6255 are part of the Natural Habitat Collection.

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WRITER: DALE M. BROWN PHOTOGRAPHER: ARTHUR MEEHAN PRODUCER: MARY-ELLEN WEINR

An Inn for All Seasons

A Danish country hotel offers refined luxury in a bucolic setting







Clockwise from far left: Chef Jean-Louis Lieffroy presides over Falsled Kro with his wife, Ellen. The inn, with its snug-fitting thatch roof, seen in the clear winter light. Pre-dinner champagne and two Borge Mogensen chairs await guests by an open hearth.

ON DAMP, CHILLY December afternoons, when the mist takes on the bluish tint of Royal Copenhagen's finest porcelain and darkness comes early, the coziest place in all of Denmark might just be Falsled Kro (*kro* is Danish for "inn"). This 19-room hotel, which is featured in France's highly selective Relais & Châteaux guide, is situated some 125 miles southwest of Copenhagen. It's an easy drive from that city, along a highway and then over the Great Belt East suspension bridge (the second-longest in the world) to the pastoral island of Funen, often called Denmark's Garden for the gorgeous flowers, fruits, and vegetables grown there.

Falsled Kro has been sheltering guests under its thickly thatched roof since the 17th century, but the smugglers who first sought [illegible] delicious food, superb [illegible] that it offers today.

The inn's French-[illegible] and [illegible] Jean-Louis Lieffroy, takes advantage of [illegible] menu around seasonal ingredients and produce from the inn's own garden asparagus, local shrimp, and lamb in spring; strawberries, crayfish, and dill in summer; pears, quinces, partridge and venison in autumn. Even winter has its prizes, with fish and shellfish from the cold waters of the Baltic tasting sweeter than at any other time of year. From spring to fall, mushroom gatherers keep Lieffroy supplied with morels, horns of plenty, apricot-scented chanterelles, and field mushrooms with a subtle aniseed flavor. "Every season—indeed every month—has something special to offer the dinner table," he says. "As a result, every day of the year at our inn is a feast day in its own right."

Lieffroy draws on his French background and his Danish















fe's sensibilities to create dishes like
noked salmon, from the inn's own
nokehouse, with horseradish cream
d acquavit granité, or saddle of roe
er with juniper berry sauce—all
rved with impeccable courtesy in the
e-lit, timber-framed dining room.

Outside, the hotel's own small har-
or beckons those who like fishing
boating—or simply gazing at the
nquil sea dotted with tiny islands.
ne gently rolling hills, thatched farm-
uses, and windmills on the island
fer charming walks, and in summer
aches and birdwatching sanctuaries
ckon. Winter, however, provides a
od reason to remain in the cosseted
rrounds of Falsled Kro. "No place
perfect of course," wrote a journal-
about the inn. "But some approach
rfection." ●

Clockwise from top left: The inn's harbor. Chef Lieffroy's son Patrick inspects salmon in the onsite smokehouse. The doorless kitchen allows diners to watch the cooks. Lieffroy flanked by his staff. The timber-framed dining room. A pastry chef displays his offerings. Roast duck is a winter favorite. For more details, see Resources.

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1/2 cup of cubed ice

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1. Place [illegible]
2. [illegible]

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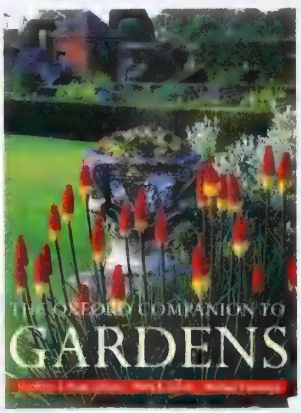
Garden Goddess

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMME

The Grand Tour

The ultimate gift for the gardener is inspiration gleaned firsthand from the greatest gardens in the world





GOOD GUIDANCE *The Oxford Companion to Gardens* (left) will provide extensive information for planning a tour, with exhaustive data for gardens such as Marly in France (above).

WHEN THE GARDEN LOVER on your list has been extraordinarily good, only a truly extravagant gift is in order. Book a fabulous garden tour for two—preferably one that takes you abroad. It doesn't matter if one person is more interested in the subject; you can allow plenty of time for other diversions like museums and great restaurants. Hire a travel agent who specializes in personalized trips or, better yet, plan this one yourself.

INSPIRATION

Use a classic garden reference book for research: *The Oxford Companion to Gardens* (Oxford, $30) by Geoffrey and Susan Jellicoe, et al, is arranged alphabetically, has comprehensive sections devoted to different countries, contains ample cross-references, and will definitely get your engines firing. For example, under the entry for England, you can read about the garden at Hampton Court Palace, which dates to the Renaissance, or about Duncombe Park, an early example of design in what would become the English style. Or get stats on Sri Lankan gardens, from the Anglo-inspired 19th-century Hakgalla to the tiny Taprobane, developed for the Count de Mauny-Talvande on his once-private island. I used the book to plan an "around-the-world-on-the-equator" garden tour, and can personally vouch for its excellence and reliability.

You might decide to visit gardens located within a similar climatic zone or those that feature specific botanical or design interests. A southern Californi gardener will gain from visiting dry Mediterranea gardens; an orchid fancier may especially enjoy Sin gapore; and anyone with a formal taste would ador 17th-century French gardens.

Don't schedule more than one big garden visit per day and allow for unexpected side trips. This tactic is especiall important if both travelers aren't avid plant people and th gift bestowed becomes tiring for one of them. Most garde enthusiasts won't mind being left at a gate to wander alon while someone else visits a golf course.

DEDICATION

So there is something to unwrap, purchase a blank leathe bound artist's book as part of the gift. Good-quality unline paper will encourage scribbled note about plants, containers, water fea tures, pathway design, and littl details like stair railings. Dat and dedicate the book with poetic parallel: Connect th recipient's drought-tolerant Sa Diego plantings to the Italia gardens she will soon see; a orchid connoisseur's collection i Florida to the prodigious displa at the Singapore Botanic Garde boxwood parterres in Chicago t the great Marly in France. ■




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BY CATHERINE CALVERT

A Christmas to Remember

The holiday spirit—both German and American—helps a New York family adjust to life in Munich

TIME WAS SHORT before we took off for Europe, and we packed as if we were fleeing a burning building. I passed through the apartment grabbing this, tossing that, while two little girls sat in their rooms and made tall, tottering stacks of things they couldn't live without. The New York July heat beat at the windows, and suddenly everything that had made me testy—the always-sticking closet door, the too-small kitchen—became endearing and impossible to leave.

I turned back to my task, weighing this bit of Staffordshire, that much-read book. Take or store? I made periodic passes through the girls' rooms, barking commands, pointing with a stern finger at what I considered nonsensical choices. "Not that puzzle—it's missing pieces," I grumbled. "You don't need your first-grade workbooks, and yes, I've seen the gold stars."



Spying a suspicious lump in my daughter Zara's pile, I pulle at it until out rolled a twinkly-eyed, roly-poly Santa figur that had been the center of my own childhood Christmases It still presided over ours, in the middle of our mantelpiece "Please, Mommy, please, there *has* to be room," she begged and I heaved a sigh, half caught by sentiment, half impatien with my own fragile feelings. I tucked him in a box. Havin moved frequently as an army officer's child, I knew the impor tance of talismans. Which was why, when we unpacked a fe weeks later in Germany, where my husband's job had take us, I made sure Santa was carefully stored.

Curtains went up and rugs were spread; by December w were at home in a tall-ceilinged apartment with a bulbous ba window in an old quarter of Munich, where the air was full o the smell of breweries and our neighbors wer polite, distant, and, one felt, keenly watchful o us. They often appeared disapproving, thoug we had learned to acknowledge them with brisk exchange of *"Gruss Gott! Gruss Gott!"* To them, I was a bad hausfrau. I didn't clos out the world with shutters every night. My chil dren clattered on the wooden stairs. My recy cling was sometimes awry. I took my basket t shop in the market, where the ancient marke ladies shook their fingers when I touched a apple, and listened to my labored German wit scowls on their faces. The children dragge their feet on the way to the bus for the interna tional school, held in a *Schloss* that was a forme Hitler Youth barracks, with kids who swore i seven languages. It was a harsh change afte their New York school, with its straight line of girls wearing uniforms and white bows i their hair.

The rain began to drizzle as the distant Alp disappeared in the clouds, then changed to ic snow as December progressed. We raised th hoods of our loden coats and donned the ugl shoes that would help us ford the puddles an frost-rimmed curbs. I was wary of the approach ing Christmas. It had been a revelation ho Manhattan, all sober skyscrapers the rest of th year, turned into a fairyland of sparkles, treat and seasonal ebullience that wrapped us all>

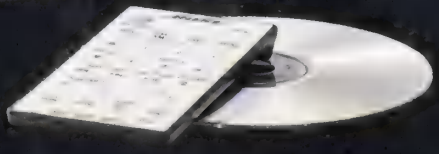
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from Thanksgiving onward. There was a circus at Lincoln Center, store window displays along Fifth Avenue, the school pageant, Santas on the street, the search for a tree, and Christmas Eve. The last included a Nativity play at church accompanied by a walk through the midnight streets afterwards, with snippets of carols floating through the air as we walked by windows where Christmas trees winked and glowed. Upon arriving home we sat before our stocking-hung mantelpiece with mugs of cocoa, relishing our rituals, created and embellished since our first child's birth.

Now, even in the country that practically invented Christmas, it was hard for us not to feel adrift, even though Munich had begun to put up its first decorations and the sound of hammering was everywhere as workers built stalls for Christmas markets. "There's no pageant," said Kate, who had dreams of wings and a tinsel halo. "I don't want *lebkuchen*. I want cookies," said Zara, as they opened the windows on their Advent calendars and blew out the flame of the Advent candle I had bought.

I love Christmas passionately, and believe in its power even when relatives feud at the table and the tree loses its needles. But I too was woebegone, thinking of a day with just us, in a hushed city, with only a long distance phone call or two to connect us with the people we loved. "Don't worry, we'll decorate the house, get the tree, and visit the Christmas market," I promised the girls. I knew it wouldn't be the same, but I told them it would be fine. Whether I was promising them or myself, I wasn't quite sure. They shuffled off to bed on this early December night, looking smaller and smaller in their flannels and slippers.

SUDDENLY, THERE WAS A SHARP KNOCK AT THE DOOR. I OPENED IT, BRACED FOR ANOTHER REPRIMAND FROM A NEIGHBOR. INSTEAD, THE HALL WAS EMPTY AND DARK, LIT ONLY BY A CANDLE

Suddenly, there was a sharp knock at the door. I opened it, braced for another reprimand from a neighbor about where I had parked my bike. Instead, the hall was empty and dark, lit only by a candle. On the doormat was a plate filled with an array of exquisite cookies, a whole lexicon of German Christmas baking, from cinnamon stars to *pfeffernusse*, all arranged around a little candle. Of course! It was Nicklaustag, when St. Nicholas comes to good little children's homes with sweets.

I looked into the dark hall, searching for the unknown baker. Was it the elderly woman who lived below us, the one who complained constantly about the children's tread? Or the single mother upstairs, always taut with anger most days? Or the family at the end, dressed like a Goth as they bicycled off to [illegible] watched and waited, hoping the mystery would reveal itself, and wondered which of my neighbors was not quite as she seemed. I was convinced our benefactor was my elderly neighbor, who continued to greet my smiles with a curt nod, although I could sense some friendliness beneath the formality.

Around us, Munich itself began to scatter its own Christmas magic, with the central Christmas market all alight until deep in the evening, under the tower where the mechanical angel in the clock came out each night to signal the city to sleep. We went once or twice, but much preferred our neighborhood market, where artisans gathered around the square. There was a life-size Nativity scene, and a little donkey pulling a cartful of shrieking children through the old streets. My own children spent an hour choosing one ornament each for our tree—a carved wooden kitten, a nutshell filled with mice—then wrapped themselves round huge chocolate crepes before heading home as the snow fell silently on the onion-domed church. I heard a soft song, and it was in German, coming from the girls. *"Ihr Kinderlein, kommet,"* they sang, before turning to "Jingle Bells." Then silence as they tiptoed up the stairs.

In the end, for us it was the tree that was the talisman. Christmas trees are a German invention, and I like mine to be ceiling-scrapers laden with every object I've collected since I was a single girl in Manhattan, trimming my tiny sapling. Germans use real candles on their trees, and decorate and light them only on Christmas Eve, but we got ours earlier. We went to the tree market in the local churchyard, threading through the rows and rows of trees—just cut, bright green, and fragrant with sap and forest. We found an enormous fir, perfectly shaped, lashed it to the car, and carried it triumphantly up the stairs to our apartment, where it towered ten feet tall. That Sunday afternoon we decorated it, Kate squeaking with delight as we found the egg box she had artfully trimmed with sequins in first grade. Zara hung the little Scottie dog I bought to mark her first Christmas, and the angels I had from my own childhood years in Germany when my sister and I, too, had each chosen an ornament to mark the moment. The Scottish soldier and the star that share the topmost branch were placed just as darkness fell. Then we switched on the lights as the snowflakes flew outside the bay window. "Wait," called Zara, and went to her room to get Santa. She perched him high on a cupboard where his smile was as wide as ever.

Nights, now, we would walk across the park and see our

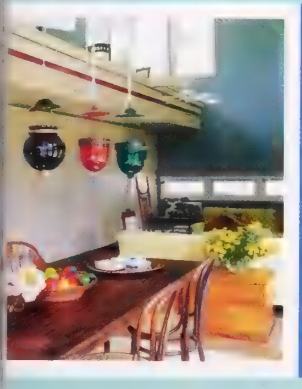
(continued on page 118)

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GLAD TIDINGS

An English family home is transformed for the holidays, using simple means to create much-loved festive traditions





This page: The linen-wrapped dining room table is laid with antique glass and simple white china. The traditional Norway spruce is decorated with handcrafted Polish Christmas decorations by Radziwill. Opposite: White hyacinths and a Diptyque orange candle evoke a holiday spirit in the entrance hall.

Writer and Producer: Gabi Tubbs

Photographer: Polly Eltes

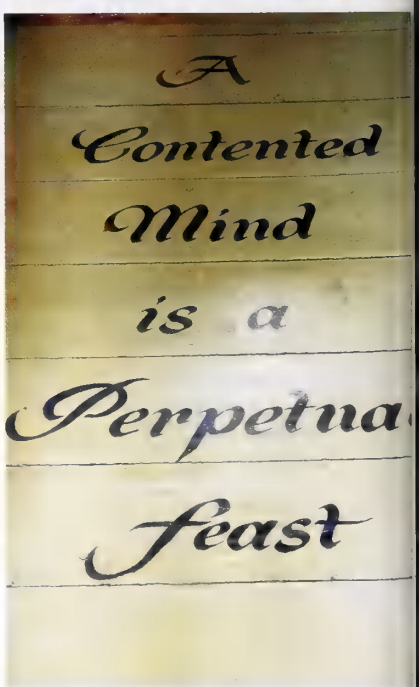
ON DECEMBER DAYS, the glorious white dining room in Jane and Tony Fogg's house looks like everything one imagines about an English Christmas. The lush Norway spruce, delivered by a local grower, stands in front of the French windows overlooking the garden, its branches sparkling with exquisite Polish glass decorations in the wintry afternoon light. Vases and bowls are filled with scented early spring flowers, oranges, tangerines, and nuts. Frosted glass candle holders are everywhere, and strings of fairy lights snake across curved windowsills.

The Foggs, who have lived in the beautiful market town of Marlborough in the county of Wiltshire for the last twelve years, make each Christmas a reassuringly traditional event for their three children, now in their twenties. Each year, Jane Fogg plants white hyacinths and paperwhites in the autumn, and uses them alongside yew,











This page: The dining room fireplace is a Georgian original. Opposite, clockwise from top: Jane Fogg stands in front of the glass cupboard that houses china and glassware. Proverbs in calligraphic script are painted on the dining room floor. Each place setting holds a handcrafted place mat, white china, and French embroidered starched linen napkins decorated with physalis fruit and hellebores. Miniature pies are piled high for Christmas guests.

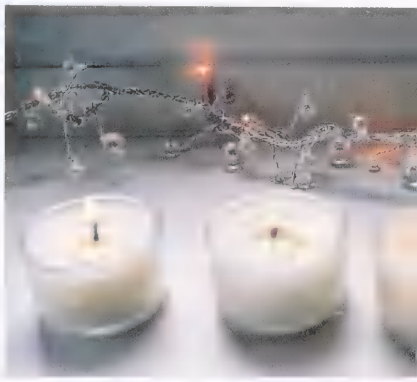

the best reve

lly, and ivy from her garden to provide tive decorations. Christmas stockings still provided for the children, and the a stove, that essential piece of English untry kitchen equipment, works at full pacity, turning out miniature mince and can pies, as well as a traditional roast key on the day itself. (Christmas Eve per, on the other hand, consists of hoa- s around the kitchen table: "A habit quired by my husband while studying the U.S.," Fogg explains.)

The 1895 house was built in the gener- sly proportioned Queen Anne revival le, and the couple, who had chosen arlborough as an alternative to living th young children in London, were tantly smitten with its light-filled oms and original detail. They replaced electrical works and the plumbing and paired the wooden floors, painting them a checkerboard pattern with a pale andinavian-inspired color scheme. To centuate the feeling of light and space, gg chose a neutral palette throughout house, with the walls painted in shades white by Farrow & Ball, and Sanderson. rtain and upholstery fabrics—mostly ens—were inexpensively acquired from London theatrical company.

Furniture throughout the house was rchased in antiques shops in England d France. "I like a slightly scruffy look, I've left most of the pieces with their ginal painted finish," says Fogg. In con- st, the dining room table and chairs are tively wrapped in cream linen all year und: "They were from the conservatory our former home and were covered in am linen as a temporary solution," she plains. "Twelve years on, they are still re. I love them like that, especially at ristmas." ●





This page, clockwise from left: Bathroom fittings came from Czech & Speake in London. Scented candles and twinkling fairy lights decorate the windowsills. The "Spine Bed" in the master bedroom is a nod to Tony Fogg, an orthopedic surgeon. Part of Jane Fogg's collection of antique French faience plates is displayed on the wall. Opposite: The curved window seats in the dining room are original and are upholstered in white linen. For more details, see Resources.



MERRY & BRIGHT

Why not try something a little different this holiday season? You may start a new tradition



Branch out from the ubiquitous red and green. We found six vintage English lusterware plates for $25 at a flea market and took a cue from the fresh robin's egg blue in their design, painting gift boxes to match. A cluster of white roses, tulips, snowberries, and Dusty Miller from Magnolia Flowers & Events takes the place of a bow. Underneath, a creamy white antique Wedgwood dinner plate from Home Boutique of Greenwich is as delicate as a snowflake.

Writer: Christine Pittel

Photographer: Alan Tansman

Producer: Edward



Vintage blue Steuben stemware from Hoffman Gampetro Antiques echoes the curves of new mercury glass candlesticks from Anokha. The overskirt is made with homespun linen from Kathryn M. Ireland and trimmed with silvery blue and cream tassels from Samuel & Sons.

TIPS

Dress up the mantel with clippings left over from reshaping the Christmas tree. We added branches of pale green eucalyptus and vibrant clumps of moss (right). Line the mantel with plastic wrap so the moisture doesn't stain the wood.

Compound the holiday shine with old and new treasures made of mercury glass. Created to give the look of sterling without the price, it was known as poor man's silver, but now it's almost more collectable than the real thing. A vintage mercury glass compote (right) is flanked with gazing balls from Neiman Marcus and two pairs of Anokha candlesticks—a steal at $24 apiece.

Spice up a garland with fresh herbs like lemon thyme, bay leaves, and rosemary for an abundant look and a blissful bonus—fragrance. Variegated holly is so pretty that it's worth special-ordering from your local florist to add to the mix.





A crackling fire will fill the room with delicious scents if you toss in a few pinecones and citrus peels, or even the herb stems left over from preparing a meal.

Remember that the presentation can be just as important as the present. We decided to put all our gifts in cardboard boxes from U.S. Box, which we painted with Benjamin Moore Surf City (731) and trimmed with crisp white rickrack (left). Glass glitter letters from the Wendy Addison Collection by Seasons of Cannon Falls spell out the recipients' initials—perfect for anyone who has dreamed of seeing his or her name in lights.

Give your bow a finished look by dovetailing the ends of the ribbon.

For a quick and easy holiday display, buy a few inexpensive cylindrical glass vases in different heights—choose three or five, because uneven numbers are more intriguing to the eye—and fill each one with a single color of Jelly Belly jellybeans or Jordan almonds. You might choose several shades of blue and white and then group all the vases on a silver tray.

Decorate chandeliers and wall sconces with greenery, winter berries, and ribbon for a seasonal touch.

tead of an ordinary Christmas tree
nd that you can't wait to cover up,
l something that holds its own, like
; handsome iron urn from Planter
ource. The blue spruce is hung with
and new ornaments, all variations on
theme of silver and blue. The wreaths
made of juniper, eucalyptus, and baby
is, accented with mercury glass balls.




One special touch
like champagne served in fine
hand-engraved crystal
can make a party memorable

TIPS

Pick one color scheme for the table so it doesn't turn into a hodgepodge. We chose blue and white, and carried it through with blue Steuben glasses from the 1920s and an antique pitcher made of Venetian glass (right).

Echo your chosen scheme in different rooms. We made a miniature version of our Christmas tree for the dining room (below).

Bring out your heirlooms and enjoy them, even if you don't have enough of any one style to go around. We poured champagne into delicately etched French crystal and tall hand-engraved German flutes from Hoffman Campetro Antiques, all set on a vintage hotel-silver tray from Denmark (opposite).

Make a simple centerpiece out of blood oranges, kumquats, and clementines. Cut a few open to reveal their colors and pile them up on a cake pedestal. Use a citrus peeler to carve a design, like a monogram, in one orange and set it on top. Accent the whole with greenery.

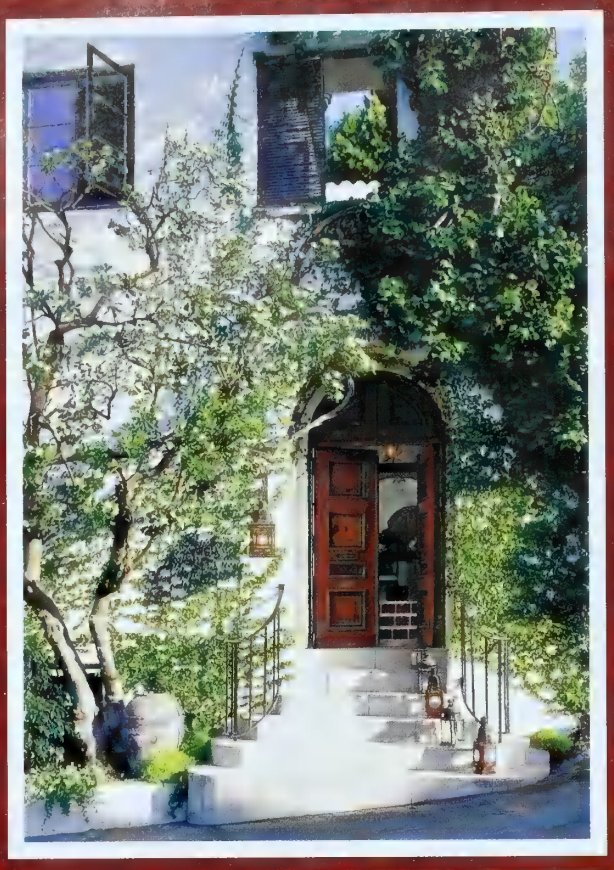




Who says all your silverware has to match? We mixed antique Christofle silverplate with mother-of-pearl-handled knives from the Victorian era (above).

On a long table, run pillar candles in varying heights down the center and surround them with fresh cranberries and mixed nuts. Show off a collection of vintage salt and pepper shakers, or fill antique silver, bone, and crystal salt cellars with freshly ground pink, green, and black peppercorns and all sorts of salt.

Coat small plums and tiny champagne grapes by dipping them first in lightly beaten egg whites, then superfine sugar, to suggest winter frost. Set on a silver platter. For more details, see Resources. ■



Writer:
Christine Pittel

Photographer:
Tim Street-Porter

Producer:
Doretta Sperduto

SCREEN GEM

A fabled Hollywood house regains its star quality, thanks to designer Martyn Lawrence-Bullard

s page: In the living
m, a baronial 18th-
tury French fireplace
anked by two
dcarved Portuguese
irs, c. 1720. A
ection of mounted
al rests on the mantel
t to a Peruvian
ror. A Victorian
n-and-silver trophy
ds roses. Opposite:
osing Spanish doors
k the street-side
rance.



A TRUE MARRIAGE of man and house admits no impediments. Not even a bathtub falling through the floor and landing in the living room—narrowly missing a prized ebony-and-ivory secretary—could deter Martyn Lawrence-Bullard. "All I can say is, thank God I wasn't in it," announces the Los Angeles–based, London-bred designer with a wry grin. "It happened two days before I was due to move in, but at that point I was so in love with the house that it didn't matter."

As with most storied love affairs, his inamorata had a past. Rudolph Valentino slept here. Gloria Swanson settled back against the pillows and studied her lines for *Sunset Boulevard*. William Faulkner carried his typewriter out to the balcony off the master bedroom and pounded out scripts. Built in 1923 in the Spanish Colonial style that soon became synonymous with southern California, the house began as a developer's dream. Real estate magnate





This view: The coffee table in the living room was copied from a 17th-century original and is as grandly scaled as the gilded 18th-century Italian sconce near the window. The crimson silk for the curtains was found at The Silk Trading Co. To add a touch of the Orient, Martyn Lawrence-Bullard had red arabesques hand-embroidered along the edge of the sofa and turned Turkish suzanis into pillows. Opposite: The designer in front of a Moorish-style mirror from his furniture collection.







Hobart J. Whitley had a vision of an Italia hill town in the eucalyptus-scented Hollywoo hills and sent architect A.S. Barnes off to th Mediterranean to soak up the ambiance. Th neighborhood they constructed, an enclave about 200 rambling villas with red tile roo and white stucco walls, appealed to stars lik Tyrone Power, Jean Harlow, and Charlie Cha lin—no strangers to fantasy. Today, Whitle Heights is designated a national historic di trict and houses there are highly prized.

Which is why Lawrence-Bullard move quickly when he got a tip that one might b available. He heard the news on Saturday, sa the house on Sunday, and put in a bid th was accepted on Monday, before the pro erty was formally on the market. "As soon as walked through that weather-beaten Spanis door, which opens onto a charming courtya with an Italian fountain, I was transported another era," he says. The terraced garde teeming with trumpet vines, jasmine, an gardenia, was a gift to the senses. "The who place had a very European feel, and bein European, I knew exactly what to do with it Some of the wood had deteriorated, clums built-ins masked glorious archways, and a fe of the original fixtures were missing. "All needed was a touch of grandeur to bring o the palazzo within."

Previously, Lawrence-Bullard had lived i









This page, left: The pantry's glass jars with intriguing labels came from an old apothecary shop in Paris. Below: The Moroccan tile lining the niche for the O'Keefe & Merritt stove is original to the house. Opposite, clockwise from top left: The 18th-century Milanese ebony-and-ivory secretary in the living room is inlaid with portraits of Hercules and Bacchus. The designer stenciled the dining room ceiling with a Fortuny pattern and hung Turkish incense burners from Gloria Swanson's chandelier. For this book-laden corner, he designed a coral-trimmed chandelier to pick up the reds in the upholstery; the armchairs are slipcovered in a crimson Clarence House cotton twill with bobble-fringe trim.

English Colonial house filled with Georgian antiques—a
k he immediately realized would not work here. "Much too
f. But I also had these marvelous paintings of my Italian ances-
—rather grand gentlemen wearing armor with flowing red
es and silk sashes. That inspired me to drape all the windows
ne living room with Bugatti-red silk, for a little drama." Solid
or white linen covers the furniture, giving a more contempo-
edge to a traditional room, heavy on antiques. Among them,
king the 18th-century French fireplace, are two extraordinary
dcarved chairs made for a Portuguese duchess on the occasion
er marriage to a Russian prince.
Even these, however, pale next to the pièce de résistance—an
orate 18th-century Milanese secretary made of ebony inlaid
h ivory. "I saw it in an auction catalogue at Christie's South
sington and bought it sight unseen for the house," he says.
en I scoured the world to find more pieces like it." He spot-
the dining table in London and snapped up six matching
irs in Los Angeles. Two more turned up at Paris's Marché




Tazio Secchiaroli
THE WARHOL LOOK







s view: A 17th-century anish chest holds blankets the foot of the 18th-century rtuguese bed. Opposite, ckwise from top: Two ique paisley shawls serve as tains in the library next to alligator-covered armchair. ilk curtain puddles on the or. Lawrence-Bullard had amas made for his guests of the remnants of the Old rld Weavers toile on the est room walls.



This view: Moroccan lanterns hang from the leafy branches shading the balcony where William Faulkner lived to sit and write. On the table in the garden, jasmine trickles a sense of coolness hottest days. Op Lanterns light the an outdoor dining table.

"As soon as I walked through that weather-beaten Spanish door, I was transported to another era"



aux Puces and he couldn't resist. "It's an expensive way to collect—all at once—but I'm impatient," he admits.

In the library, stark black and white gives way to more mellow shades. Olive green Fortuny silk velvet covers the cushions on an old French sofa, replacing a crumbling leather seat. Tobacco-colored alligator upholsters a William IV club chair. Vibrant paisley shawls are transformed into throw pillows and reappear in the master bedroom on the magnificent many-spindled Portuguese bed. "I'm launching a line of Portuguese-inspired furniture and reproducing this bed," says Lawrence-Bullard. It's a standout in a collection where many pieces have connotations of nobility. The furnishings give the house the substance it wanted, and conjure up a stately—and screenworthy—fantasy.

MULTIMEDIA MAN

With a new TV show and a first book on the way, designer Doug Wilson follows his own rules in decorating his new media room

Writer:
Patrick Pacheco

Photographer:
Eric Piasecki

Producer:
Doretta Sperduto





esigner Doug Wilson's media room is filled with thrift shop finds, like the vinyl air next to the coffee table. One orange tissue-paper-covered wall is decorated th the designer's own swiftly executed paintings. The variants of orange pay bute to the classic feel of Wilson's heroes, David Hicks and Albert Hadley. "It's a lor that makes people happy," he says. Opposite: Wilson strikes a casual pose.



An orange ceramic tiki served as Wilson's witty leitmotif for a media room whose casual style is exemplified by stacked cases filled with logs, baskets, and books. They stand in stark contrast to a sleek mantelpiece and flat screen plasma TV.

)N A TOUR of the new media room n his midtown Manhattan offices,)oug Wilson proudly points out the ttle guy who "kick started" the room's esign. "Fifteen bucks at Marshall's," e says about a bright orange ceramic ki perched amid books, baskets, and ieces of wood squirreled in a wall of kea shelves.

The piece inspired the room's overall ecor, and in so doing represented one Wilson's design philosophies: Deco- te a room one piece at a time; start by noosing a single piece of sculpture, fur- ture, or even just a color, and one thing ill lead to the next.

The tiki orange is the dominant color the room, where Wilson frequently ntertains clients as well as guests. He as a lot of both these days, especially nce he shot to fame on cable television's *ading Spaces* on the Learning Channel the edgy counterpoint—"a New York Vhatever" is how he describes his per- ona—to his smoother colleagues. This ll he's even more visible as he hosts a w TLC series, *America's Ugliest*, and troduces his new book, *Doug's Rooms: ansforming Your Space One Room at a me* (Clarkson Potter). Not bad for a netime Illinois farm boy who started t wanting to be a Broadway song-and- nce man.

In the book, and in decorating his edia room, Wilson wanted to stay true to his egalitarian style, in which accessibility and thrift are cherished code words.

"My mother loved to look through magazines," he recalls, "and she'd come across something and say, 'I like that,' and I'd say, 'Well, why don't you live like that?' and she'd say, 'Oh, I couldn't. That's not me.' People get intimidated by things they see in magazines. But it's not that hard and it doesn't have to be particularly expensive."

In his media room, Wilson uses unexpected textures--like tissue paper covered with a clear glaze—and explosions of vibrant color. He likes to use tissue as a wall covering because it's inexpensive yet has a sophistication that wears well. "It's casual and formal at the same time," he says, indicating a balancing act he's perfected in a career that has touched both the upper echelons (renovating Brooke Astor's famed lacquered library) and the lower (those $1,000 budgets on *Trading Spaces*).

His bold palette evolved from a formative stint mixing colors for a lithographer to the days when Albert Hadley would come into his studio with an eggplant and say, "I want that color." Wilson says he let the fruit age a couple of days, which gave it an altogether more appealing hue. "If it works in nature, it's going to work in your home," says the once-and-always farm boy.

PICTURE THIS

Many decorators are changing their minds about how and where a television set should be displayed in a room. HERE'S DOUG WILSON'S TAKE: "While I'm a big fan of camouflaging television sets in a cabinet, or with a sliding mirror or a painting that opens up, today's technology is so streamlined and sleek that some sets can almost be seen as a piece of art." So think twice before you decide to cover up the tube, especially in a media room, where a TV is an easier fit than in other parts of the house.

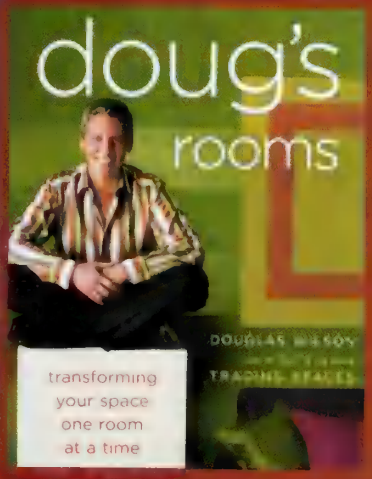


OUG WILSON SAYS . . .

When decorating a media room, keep the following in mind. AT THE MOVIES: A media room should be theatrical. Use darker, low-sheen colors. You don't want light to bounce off the walls. You also might want to invest in a dimmer switch and hide it in a decorative box. PARTY TIME: The media room will most likely be a gathering place for a lot of people (Oscar party, anyone?), so make sure that there are plenty of comfortable spaces to perch on for long periods of time. OOPS, I SPILLED MY DRINK: Use fabrics that can durably repel or remove from spilled drinks and food. Weighty fabrics and natural fibers wear well. MORE POPCORN PLEASE: Make sure that there are lots of places for guests to rest their drinks and snacks.



An oversize white lamp on a small table illustrates Wilson's belief that decorating, like life, is a matter of conflict and resolution. "It all balances out in the end," he says, adding that the bright fabric-covered screen brings a "fresh breeze" to the room's colored walls and patterned rug. For [illegible] see Resources.



A CLOSER LOOK

Doug Wilson used simple, graphic forms and subtle variations in color and texture to create a vibrant and welcoming media room

OUG WILSON

aised on an Illinois farm that has been his family for 125 years near the wn of Broadlands, population 340.

ttended University of Illinois at rbana-Champaign, where he studied ice, theater, and liberal arts. ter, graduated from the National hakespeare Conservatory in New ork.

gan a handyman business as an ternative to waiting on tables while oking for acting work.

rt of the original cast of *Trading* paces, which premiered on ple TV's The Learning annel in 2000. Launched t Home" column in *In uch Weekly* in 2003.

ients include Barbara Walters and ew York mayor Michael Bloomberg. ollaborators include Alexa Hampton, mie Drake, and T. Keller Donovan, nong others.

is fall launched a new TV series on e The Learning Channel, *America's tliest*, and introduces his new ok, (shown above) *Doug's Rooms: ansforming Your Space One Room at Time* (Clarkson Potter, $20).

as been seen throwing furniture out the window on *Trading Spaces*, but ists that's not a habitual response.



Crate & Barrel's Alan coffee table is substantial enough to cope with food, feet, and piles of DVDs. Wilson also liked the textural contrast of the metal top with the softer surfaces in the room.



This throw pillow from ABC Carpet & Home is made from vintage silk scarves, adding pattern and a note of sophistication to an otherwise simple color scheme. "It's a way to cheat the eye," says Wilson.



Barkskin, a hand-pounded and sun-dried wood material from Caba Co., can add texture and natural variation to ceilings.



The rug, from ABC Carpet & Home's Matrix Collection, picks up the colors in the room, and echoes the graphic squares on the ceiling and walls.

COLLABORATIVE



VISIONS

Two artists put their talents and their collections into a loft that combines a contemporary aesthetic with far-flung tastes

Writer and Producer: Donna Paul
Photographer: Antoine Bootz



his page: A bronze sculpture by Brad
avis (with a ceramic base by Brad
iller) depicts a juniper tree. Cloisonné
essels complete the still life. Opposite:
he living room demonstrates a
ophisticated pairing of classical
hinese furniture, modernist sofas, and
1950s kidney-shaped coffee table
om Lane. The large painting, by Davis,
entitled *Dogs Fishing*. The carpet is
ood Grain from Fort Street Studio.

A 5,000-SQUARE-FOOT LOFT in downtown Manhattan is the current refuge of the artists Brad Davis and Janis Provisor. It's an idiosyncratic home that reflects the evolving panorama of their life together: This is a couple that can't seem to rest without improving on, adding to, modifying, or totally transforming their immediate surroundings. Here, Gio Ponti meets Shanxi (that would be 18th-century Shanxi furniture from northern China); midcentury classics—Eames, Noguchi, and Nelson—harmonize with German Art Deco pottery; "Literati," Chinese landscape–style paintings, converse with works by Alex Katz and Chuck Close. And then there are wild silk carpets of the couple's own design, a calligraphy collection, dozens of teapots, and an American art pottery collection from the 1920s.

Both Provisor and Davis are esteemed painters who were represented by the legendary Holly Solomon Gallery, a leader of the cutting-edge contemporary art scene in New York during the 1970s. In fact, the gallery's first show was of work by Davis, who was one of the original artists of the pattern and decoration movement.

Since Davis and Provisor married in 1983, they have collaborated on bone china, furniture, and—in conjunction with architect Harry Teague—have even designed a house together (it won an AIA award in Colorado in 1986), in addition to their individual work with painting, jewelry, printmaking, and sculpture.

It was a sabbatical from New York City in 1993, however, that gave rise to the most recent chapter in their careers—becoming carpet designers. "We were going for one year, to paint, travel, and explore China," recalls Provisor. One year turned into



The center of the loft is vibrant, yet serene. The chaise longue was bought in Hong Kong and is covered in a Jim Thompson silk. The large painting is by Kim McConnell, circa 1980. Area rug is Orbit by Fleet Street Studio. The 19th-century lacquered cabinet was made in Tianjin, China.



This is a couple that can't seem to rest without improving on, adding to, modifying, or totally **transforming** their immediate surroundings





At every opportunity,
even inside cabinets,
artistic objects create
a tableau for the eye
to rest upon



around the time their young son Alec was beginning first grade in Hangzhou, where they were living, Davis asked Provisor if she wanted to collaborate on making a silk carpet. Sure, she thought, why not add another artistic dimension to their oeuvre?

Using their bedroom as a studio—with a huge piece of plywood atop two desks—they designed a carpet that would be painterly, yet more than that. Their intent was to create a piece that would work with other objects in a room, not simply function as artwork for the floor.

"Artists are problem solvers, and this certainly required a different way of thinking," says Davis. "As we didn't know the limitations of the medium, or refused to be bound by them, we had the freedom to create something new."

It took several years of trial and error, working with a local weaver in a small village near Hangzhou, to translate their vision into a carpet that met their stringent criteria. Today, these carpets continue to be made in a traditional manner in China for their company, Fort Street Studio.

By the time they decided to return to New York two years ago they had amassed an extraordinary assortment of objects, furniture, and art—enough off-beat discoveries to fill a 40-foot container. (When they left for China, they took just three suitcases and a box of art supplies.)

Their loft, in a classic all-brick former industrial building, is the length of one city block, spanning nearly 200 feet, but is only 26 feet wide. Natural light comes mostly from windows on the two end walls, so the interior sections are utilized for bedrooms, bathrooms, and a library. At the back of the loft, a painting studio makes use of the light coming in from the rear.

With the exception of the bedrooms, which are private rooms with walls, the loft is a series of spaces, each open and flowing into the next. The living room,







an expression of the couples' distinctive style, takes advantage of southern light through the front windows. Two sofas of Davis's design are sleek, low, and comfortable. "I wanted them to look vaguely European, and somewhat 1950s in flavor—residential looking, but not rigid," he says. They were made in Hong Kong, where the couple were then living, by an upholsterer they discovered in an outdoor street market. Juxtaposed with the modernity of the sofas are several small Shanxi footstools and cabriole-legged tables. The carpet's abstract pattern is luminous, with ribbons of burgundy and a subtle gray-green shimmer.

Guest sleeping quarters are perhaps the most unexpected, filled with a 19th-century wedding bed that is covered with a dupioni silk quilt of their own design. Throughout, the vibrancy of the couples' collections, assembled in fascinating ways, more than makes up for the lack of natural light. At every opportunity—even inside cabinets—artistic objects create a tableau for the eye to rest upon. It's an Asian aesthetic that suggests a particular approach to life.

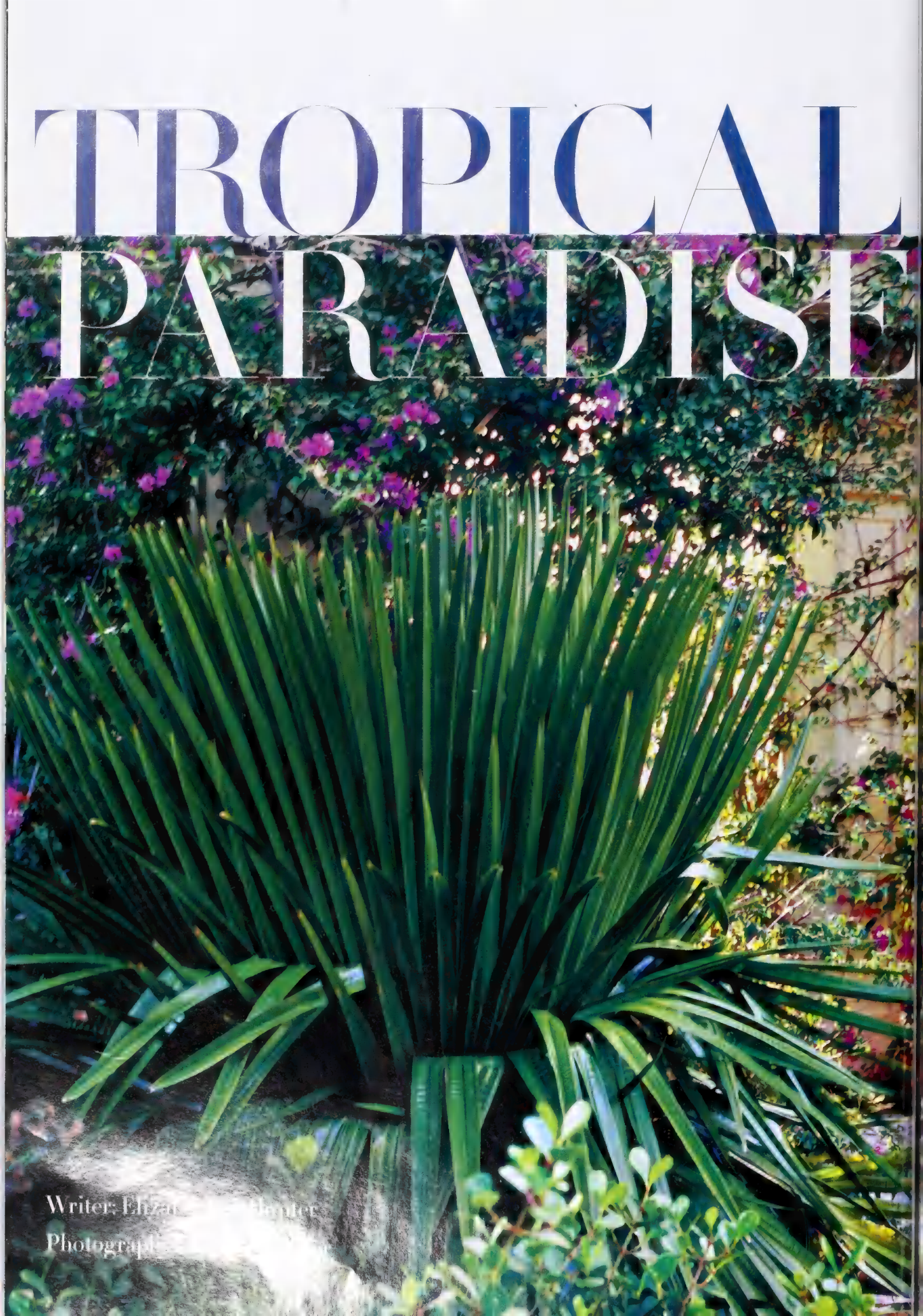
The master bedroom is a subdued retreat, with low lighting provided by 1940s ceramic lamps and an unusual floor lamp attributed to Russel Wright, with leaves embedded in its parchment shade. The bed is draped with one of Provisor's beloved pieces of Scalamandré silk from the 1950s, made into a bedspread. Finally, the floor is covered with one of their silk carpets, its palette a delicate mix of hues—taupe, cherry red, olive green, pale blue, and white—all coalescing to create a tranquil place for dreams. ●





Left: The master bedroom is a quirky mix of rustic and modern, with both Chinese and American objects, furniture, and art. The carpet is Amorphous from Fort Street Studio. Opposite and above: A 19th-century carved mahogany Chinese wedding bed. The bed has inlays of lacquer and mother-of-pearl.

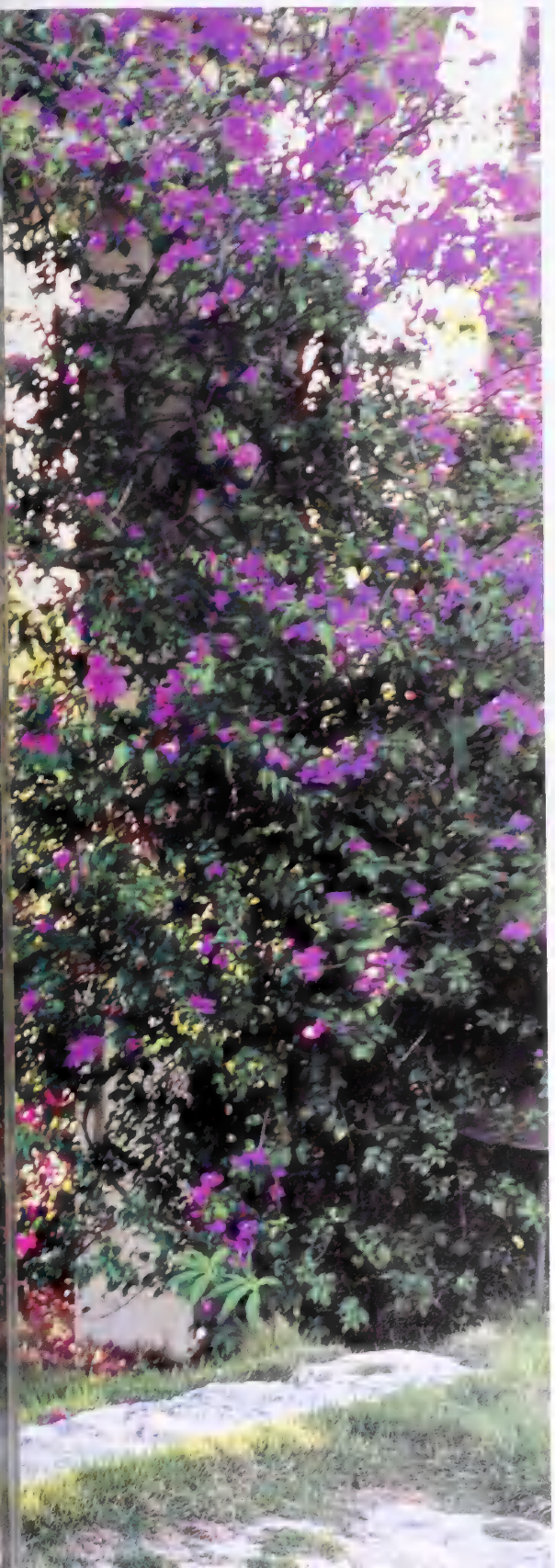
TROPICAL PARADISE



Writer: Elizan[illegible]

Photograph[illegible]

Home to an astonishing abundance of plant species, the Florida Keys is the perfect working environment for Raymond Jungles



A huge petticoat palm (*Copernica macroglossa*) marks the entry level to the courtyard of this garden, designed by Raymond Jungles on one of the southernmost Florida Keys. Bougainvillea drapes the trellis.

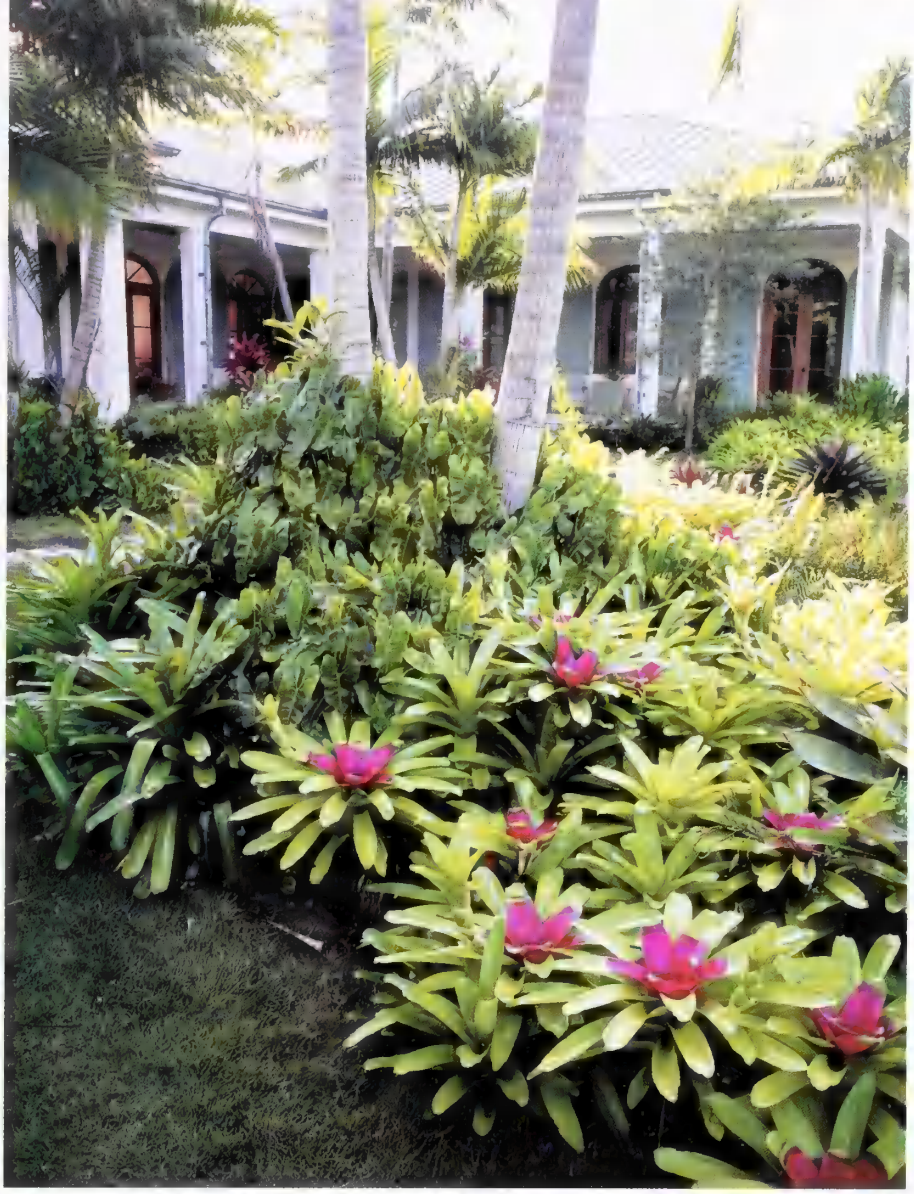
ADMIRERS OF MIAMI LANDSCAPE architect Raymond Jungles like to joke about how well his name fits the gardens he creates. This acre and a half on a Florida Key is a prime example, as densely lush and green as any tropical forest and bright with subtropical blooms. But his gardens have a focus and a clarity that a real jungle lacks.

While acknowledging his reputation as a plantsman, Jungles feels that his strong suit is shaping the spaces of a garden: "I am always thinking spatially about the ground plane, the hardscape, the massing of trees for canopies or for screen plantings. I love the blooms, the fragrances, the sounds plants make, but choosing specific varieties comes at the tail-end of a project."

For his ability to create order with hundreds of species, Jungles gives credit to his mentor, the late great Brazilian landscape architect Roberto Burle Marx. "As a modernist he liked simplicity and clarity," says Jungles, who remembers Burle Marx standing over his shoulder as he sketched a swimming pool, asking again and



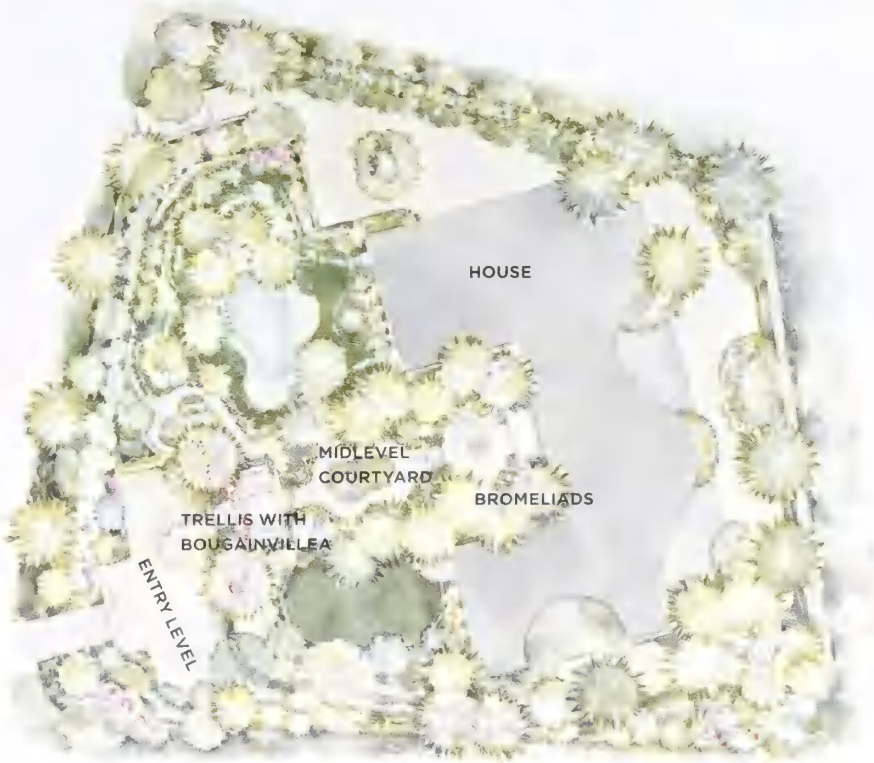
Right: Bromeliads (*Bromeliad neoregelia Mcwilliamsii*) climb the slope at the top level of the garden, which meets the veranda of the house. Below: Garden plan shows the levels of the terrain. Opposite: Although most trees and flowers near the house are exotics, the slope beyond the pool is planted densely with trees native to the Florida Keys.For more details, see Resources.



before the house was built. He worked with the architects, Tom Pope of Key West and Jeffrey Ryan of Houston, to site the house toward the back of the lot near the water, leaving as much space as possible in front for planting. As a result, the long U-shaped house protects the garden from wind as well as from salt spray.

Built in the plantation style, with gracious high-ceilinged rooms opening onto a veranda, the house had to be set 11 feet above grade because the lot is zoned for the terrific flooding that comes with hurricanes. "My husband and I hate the look of houses on stilts," says the owner, "so we asked Raymond to build up the front garden to make it level with the house." Jungles raised the grade in four sequential increments, creating an outdoor living space on each level. While filling the site with native limestone—"broken up to make it more porous"—and topsoil, he also did something he describes as "manipulating the ground plane": each level is graded so that during the dry season rainfall collects at the base of the tropical trees.

"I always design gardens to be as low-maintenance as possible," says Jungles, "keeping irrigation to a minimum from November to May." The owner is thrilled that no trees or flowering plants have been lost. "Raymond knew exactly which plants would do well and how each would look as it matured," she says. "The garden has developed into the wonderfully unmanicured, romantic place we have always wanted." ■



WHITE CHRISTMAS

Designer Benjamin Noriega-Ortiz decks the halls of his Manhattan apartment in shades of silver, pearl, and cream and sets the table for holiday entertaining

Writer: Ted Loos
Photographer: Antoine Bootz
Producer: Doretta Sperduto



In the white-and-silver home of designer Benjamin Noriega-Ortiz and his partner, Steven Wine, the tinsel tree and white shag carpet are among the retro 1960s symbols that have been updated to create a very contemporary Christmas.



This page: Noriega-Ortiz creates over-the-top still lifes from silver balls, ostrich feathers (a signature of his), and flowers, which provide the apartment's only bold color. Opposite: The simple wreath and the paper doves came from New York's flower market, a few blocks away from this Chelsea apartment. Wine found the 1970s base of the coffee table on the street, and Noriega-Ortiz topped it with glass. The designer also took a 1930s sofa and customized it with vinyl and cotton seat cushions—all in cream, of course. The clear polycarbonate chair is a Philippe Starck prototype.

WHEN INTERIOR DESIGNER Benjamin Noriega-Ortiz tells you he's definitely planning on a white Christmas this year, he's not under the illusion that he can control the weather.

Snow or no snow, it's always white inside the duplex apartment in New York's Chelsea neighborhood that he shares with his partner, Steven Wine.

"I've never done anything quite like this for clients," Noriega-Ortiz says of the dramatic monochromatic scheme he loves year-round. "But my home is where we practice these things."

The whites he has chosen for his own home are not just white, of course. They span several shades of silver, pearl, and cream, starting with the walls—a Venetian plaster with a shimmering mica finish.

When he first bought it, Noriega-Ortiz gutted the apartment to give himself a blank decorating slate. Known for his modern and contemporary look when working on other people's apartments, he stays true to form at his own home.

Two different styles of Philippe Starck chairs made from clear polycarbonate grace the living room and kitchen, areas that can be separated by a sheer curtain. For coffee tables he has a 1970s model (the base of which Wine found on the street), as well as kidney-shaped tables made of cast aluminum that are reproductions of a Frederick Kiesler design, circa 1935.

Older pieces are easily incorporated into the look. "Being very watchful of the color," says Noriega-Ortiz, "makes the antiques look more modern."

For instance, a set of 1940s Queen Anne–style chairs were painted white. But he didn't stop there—the seats were covered with fluffy white Mongolian lamb's fur. "The chair becomes a sculpture, and not just a chair," says the designer. A 1930s sofa was covered in a groovy vinyl, except for the cotton seat cushions.

"People always ask, 'How do you keep it clean?'" says Noriega-Ortiz of his white theme. "We never have any problems. Whites can be bleached. But no one ever believes me."

At Christmas, things get even more monochromatic, not less. No red and green trimmings for this house. But don't mistake a lack of color for a lack of enthusiasm—both Noriega-Ortiz and Wine love to celebrate the holidays and are known for entertaining in a very New York way. First, they host a big cocktail party with drinks and appetizers; then they take everyone out to dinner at a nearby restaurant.

The tinsel tree remains an icon for both of them—think of the trees that Lucy



"People always ask, 'How do you keep it clean?'
We never have any problems. Whites can be bleached.
But no one ever believes me"



This page: Noriega-Ortiz placed white Mongolian lamb's fur on the seats of two Queen Anne–style chairs from the 1940s and turned them into fluffy sculptures. He also designed the table himself, from a leatherlike plastic top and an acrylic base. Opposite, clockwise from top: When visitors arrive for a holiday party, they're greeted by a stuffed rooster on the stairs, a sign that the residents don't take themselves too seriously. Benjamin Noriega-Ortiz, left, and Steven Wine. Veuve Clicquot awaits guests on one of the kidney-shaped, cast-aluminum tables; reproductions of a 1935 design by Frederick Kiesler. For more details, see Resources.

nts Charlie Brown to buy in *A Charlie Brown ristmas* before he settles on the frail fir.

"I grew up in Puerto Rico with one of those sel trees, and Steven's parents had them as ll," says Noriega-Ortiz. It looks especially good corated with 1950s vintage silver ornaments, d the acrylic white shag carpeting furthers the ro feel.

Few would dare to use white ostrich feathers as arland, but for Noriega-Ortiz that happens to be ignature note of whimsy that he often employs clients. The stuffed rooster on the staircase, wever, which greets visitors as they enter the artment, is a purely personal touch.

"For some reason I just like roosters and chick-s," he says. "And the white feathers are kind of h. I wanted something at the entrance that uldn't feel pretentious."

Flowers provide the only note of bold color in s holiday scene, and they're even more dramatic inst the white background. Since New York's owned flower market is only a few blocks away, as easy for Noriega-Ortiz and Wine to pick up reath made of plain branches, which they hung r the retro-fitted living room couch.

In addition to the rooster and ostrich feathers, re's one other bird reference in this house with ightly deeper meaning—a couple of white paper es perched on the wreath. As Noriega-Ortiz s, "The whole theme for Christmas is peace." ●







THE BIG CHILL

Designer Benjamin Noriega-Ortiz celebrates the season with his singular vision of a holiday spread: the accoutrements are sleek, the fare monochromatic, and the scene festive

Producer: Mary-Ellen Weinrib
Photographer: Antoine Bootz



This view: *Coquito,* a coconut milk–based version of eggnog, is a Puerto Rican holiday favorite; Heritage decanter and glasses are by Steuben. The white sangria in a Steuben footed bowl adheres to the dress code; it's served with a silver-mounted bamboo ladle from Ruzzetti & Gow. Opposite: Even the fruit that studs the sangria—apples and grapes—follows the no-color rule; the Vega wineglass is by Baccarat.

A resin clamshell holds fresh oysters on the half shell. Opposite: Crab seviche made with fresh orange, lime, and lemon juices is especially elegant when presented in the Mela[illegible]ina silver Tonna shell from Ruzzell [illegible] anti[illegible]ue silver ornaments from [illegible]
For more details, see [illegible]



Recipes

WHITE SANGRIA

Adapted from Our Latin Table *(Bulfinch, $30) by Fernando Saralegui*

- 3 bottles dry white wine
- 4 cups apple juice
- 4 cups white grape juice
- 2 cups freshly squeezed lemon juice
- 2 cups pineapple juice
- 2 Granny Smith apples, cored and sliced
- 1 cup white seedless grapes, halved
- 1 ripe melon, fleshed and cubed
- Fresh mint

Combine all ingredients, except mint, together in a large pitcher. Refrigerate at least 3 hours, or until chilled.

Remove pitcher from refrigerator. Pour into a punch bowl. Ladle into glasses and garnish with mint. Serves 20.

COQUITO

Recipe adapted from Restaurante Miramelinda in Cayey, Puerto Rico.

- 1 28-ounce can coconut milk
- 2 cups white Bacardi rum
- 1 14-ounce can condensed milk
- 4 egg yolks
- ½ teaspoon ground cinnamon
- Ground nutmeg

Place all ingredients, except nutmeg, in a blender. Blend at high speed for 30 seconds. Pour mixture into a large carafe. Refrigerate for at least 3 hours.

Serve in small glasses, garnishing each with a light sprinkling of nutmeg. Serves 8 to 10.

CRAB SEVICHE

Adapted from Our Latin Table *(Bulfinch, $30) by Fernando Saralegui*

- 1 pound fresh crabmeat, picked over
- 1 cup freshly squeezed orange juice
- ⅓ cup freshly squeezed lime juice
- ¼ cup freshly squeezed lemon juice
- ¼ cup olive oil
- ½ red onion, finely chopped
- 1 jalapeño pepper, seeded and finely chopped
- 2 tablespoons cilantro leaves, finely chopped
- Salt and freshly ground black pepper to taste
- Zest of 2 oranges
- Zest of 2 lemons
- Zest of 2 limes
- 1 cup fresh orange segments, pith removed

Place crabmeat in a large glass bowl. Set aside.

Whisk together orange juice, lime juice, lemon juice, and olive oil in a glass bowl. Stir in red onion, jalapeño, cilantro, salt and pepper, and citrus zests. Pour mixture over crabmeat. Juices should completely cover crabmeat. Cover bowl with plastic wrap and refrigerate for 2 hours. Gently stir mixture after the first hour.

Place mixture in a sieve. Discard liquid. Stir in orange segments. Place seviche in a serving dish. Serve immediately. Serves 8. ●

Thoughts of Home

(continued from page 64)

tree glittering in the darkness, the only one alight in the neighborhood, our own beacon of home. Our neighbors were startled at our early celebration, at the size of the tree, the flood of ornaments, the tide of stacked presents. They came for a drink and lingered, the gentle light softening their faces.

We attempted our own Christmas cookies—German flour is milled differently from ours and cookies baked to American directions burn before they rise. But my mother mailed me flour and Crisco, and we spent a happy afternoon in the kitchen, turning out butter cookie angels and snowmen, each so precious they were nibbled slowly, meditatively, from iced wings to chocolate chip buttons. Most evenings we had our Bing Crosby Christmas tapes, and German boys' choir music, too, for background music. The school holiday performance, though not the familiar polished Manhattan event, had the requisite complement of lisping poetry recitations, with Kate as a Nutcracker mouse, intent on her [illegible] proud of her tail.

Soon it was [illegible] was shut tight, the streets silent, [illegible] with Christmas trees. Dinner done, we sat near the tree in the dark and listened to the silence and thought our own thoughts. The tapes played, first "Silent Night," then *"Stille Nacht,"* and the children wriggled with expectation of tomorrow, a turkey, a pile of presents. They hung their stockings on a chair, not a mantelpiece, then found the poem "A Visit from St. Nicholas" for an annual reading. They dawdled and draped themselves around my husband and me, reluctant to let the evening end, the room like a candlelit cave. Suddenly we seemed not far away but in just the right place, built of memories and musings from the present and the past with the girls balanced somewhere in between.

As midnight approached, bells began winging from steeple to steeple, wrapping the world in a sound that strikes bone deep. We were struck silent as Kate joined the chorus with the homely little brass bell from New York she had tucked in her suitcase months before. Its soft tinkle served to connect the Christmas we were making with the Christmas we remembered. ●



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Resources

Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

42 THE SUM OF ITS PARTS

All upholstery: Stitch by David Martinez (R,T); 718-875-6763. *Furniture:* Sectional bench, #701, Rose Tarlow-Melrose House (T); 213-651-2202. *Fabric Sources:* Carleton V (T); 212-355-4525. Coraggio Textiles (T); 212-758-9885. F. Schumacher & Co. (T); 212-415-3900. Grey Watkins (T); 212-755-6700. Quadrille (T); 212-753-2995. Samuel & Sons Passementerie (T); 212-704-8000. The Silk Trading Co. (T); 212-966-5464. Steven Harsey Textiles, through: Zimmer & Rohde (T); 212-758-7925. Twigs, through: John Rosselli & Associates, Ltd. (T); 212-593-2060. Watkins & Fonthill (T); 212-755-6700. Zimmer & Rohde (T); 212-758-5357.

46 FRAME WORK

Kenneth Jay Lane; kennethjaylanegift.com.

50 A NIGHT IN THE PARK

Interior designers: **Jeffrey Bilhuber, Jesse Carrier** (project manager)—Bilhuber & Assoc.; 212-308-4888. *Hotel:* 70 Park Avenue Hotel; 877-707-2752; 70parkavenuehotel.com

54 HOW TO PULL A ROOM TOGETHER

Designer: **Richard Keith Langham**; 212-759-1212.

58 AN INN FOR ALL SEASONS

Falsled Kro: 011-45-62-68-11-11. Web site: www.falsledkro.dk.

66 GLAD TIDINGS

Pages 66 to 71: Hallway: **Candle**—Diptyque (M); diptyqueusa.com. *Bathroom:* **Fittings**—Czech & Speake (R,M); czechspeake.com. *Throughout:* **Paint**—Farrow & Ball (M); 888-511-1121. Sanderson (M); sanderson-online.co.uk

72 MERRY AND BRIGHT

Pages 72 to 77: **2-piece boxes**—U.S. Box Corp.; www.usbox.com. **Gift box paint,** Surf City #731—Benjamin Moore (M); 800-672-4686. **Flower arrangement** on gift box—Magnolia Flowers and Events (R); 212-243-7702. **Antique Wedgwood dinner plate**—House Beautiful of Greenwich (R,T); 203-869-[illegible] **stemware**—Hoffman [illegible] (R,T); 212-758-1252. **Mercury glass** [illegible]

Anokha (T); 518-756-7909. **Linen fabric** on table, Woven in blue #S1041-1 by Kathryn M. Ireland—John Rosselli & Assoc. (T); 212-593-2060. **Table skirt fabric,** Attila in antique white #U9022-3—Coraggio Textiles (T); 800-624-2420. **Blue and cream trim,** #985-12696 in color 3302—Samuel & Sons Passementerie (T); 212-704-8000. **Tabletop cloth upholsterer**—Stitch by David Martinez (R,T); 718-875-6763. **London armchair**—Mariette Himes Gomez for Hickory Chair (R,T); hickorychair.com. **Armchair fabric,** Quickstep from the Cha-Cha collection #NCF3570/18—Nina Campbell for Osborne & Little (T); 212-751-3333. **Small finial; gazing ball on stand,** NM Exclusive mercury glass collection—Neiman Marcus



Italia cheese dome set, $45. See page 40.

(R,MO); www.neimanmarcus.com. **Candlesticks**—Anokha, see above. **Alphabet letters**—The Wendy Addison Collection by Seasons of Cannon Falls (M); 800-377-3335; seasonsofcannonfalls.com. **Iron urn**—Planter Resource (R,T); 212-206-7687. **German flutes**—Hoffman Gampetro Antiques, see above. **Star treetop**—The Wendy Addison Collection by Seasons of Cannon Falls, see above.

78 SCREEN GEM

Pages 78 to 87: Designer: **Martyn Lawrence-Bullard,** Martinus/Tripp; 310-385-8730. **Moorish mirror**—Martinus/Tripp, see above. **Antique olive jar**—Exquisite Surfaces (R,T); 310-659-4580. *Living room:* **Coffee table**—Martinus/Tripp, see above. **Floor covering,** Irish matting—Waldo Collection (T); 310-278-5786. **Sofa, club chairs** (C). **Sofa and club chair fabric,** Irish linen in ivory—Rogers & [illegible]thgon (T) 212-888-3242. **Seat cushions,** velvet—Manuel Canovas (T); 212-753-448[illegible] **Cord trim**—Upstairs (R,T); 323-655-9511. **Curtains,** Bugatti silk—The Silk Trading Co. (T 323-954-9280. **Red club chair slipcover fabri** cotton twill—Clarence House (T); 212-75 2890. **Chair trim**—Houlès USA (T); 212-93 3900. *Kitchen and terrace:* **Renaissance-sty folding chairs**—JF Chen Antiques (R,T); 32 655-6310. *Guest bedroom:* **Canopy and wa fabric,** Tour de Chine—Old World Weave (T); 212-355-7186. **Bolster fabric,** Turkis Stripe—Kravet (T); 212-421-6363. *Bedroo* **Antique Portuguese bed,** to be reproduced b Martinus/Tripp, see above.

88 MULTIMEDIA MAN

Pages 88 to 93: Designer: **Douglas Wilso** 212-832-9360. **Alone/Together sectiona Alan coffee table; orange Hopsack pillows-** Crate & Barrel (R,M); 800-996-9960. *We site:* crateandbarrel.com. **Rug; patchwo pillow**—ABC Carpet & Home (R); 212-47 3000. **Shades**—Smith + Noble (R,M); 80 560-0027; smithandnoble.com. **Tissue paper-** S. Walter Packaging Corp. (R,M); 800-52 8888. *Web site:* swalter.com. **Barkskin**—Cal Company (R,T); 877-227-5754. *Web sit* barkskin.com. **Bookcases, baskets-** IKEA (R,M); ikea-usa.com.

94 COLLABORATIVE VISIONS

Page 94 to 101: Designers: **Bra Davis, Janis Provisor. All carpets-** Fort Street Studio (M); 212-925-538 fortstreetstudio.com.

102 TROPICAL PARADISE

Pages 107 to 107: Landscape architect: **Ra mond Jungles;** 305-858-6777. *Web sit* raymondjungles.com

108 WHITE CHRISTMAS

Pages 108 to 113: Designer: **Benjamin Norieg Ortiz;** 212-343-9709. **Philippe Starck chair-** Kartell (M,R); 212-966-6665. **Kiesler tables-** Lost City Arts (R,T); 212-375-0500. *Web sit* lostcityarts.com. **Shag carpeting**—Archite tural Flooring (R,T); 212-290-0200.

114 THE BIG CHILL

Pages 114 to 117: White sangria: **Tall Ve wineglass**—Baccarat (M); 800-777-0100. *C quito and sangria:* **Heritage liqueur glass and decanter; Deep pillar bowl**—Steuben (M 212-752-1441. **Bamboo ladle**—Ruzzetti Gow (R); 212-327-4281. **Barstool,** Cortes J maica—Knoll Studio (M,R,T); 212-343-400 *Oysters:* **Resin clamshell**—Ruzzetti & Gow, s above. **Antique ornaments**—Paula Rubenste (R,T); 212-966-8954. *Ceviche:* **Silver Ton shell**—Ruzzetti & Gow, see above. ■

Highlights

CONTEST RULES:

Don't Just Makeover.

MakeBeautiful

NO PURCHASE NECESSARY TO ENTER OR WIN.

To be considered eligible to win the Don't Just Makeover. MakeBeautiful™ Contest, please submit the following, postmarked no later than December 31, 2004 to: House Beautiful, Attn. Don't Just Makeover. MakeBeautiful™ Contest, P.O. Box 1706, Sandusky, Ohio, 44871-1706:

a) Your name, address, phone number and email address.

b) 6 photos of your house, including house exterior, back yard, living room, master bedroom, one bathroom, kitchen.

c) Photograph of yourself.

d) One page (and no more) essay describing why you need a home and personal makeover.

As an alternative, you may enter the contest by logging on to www.MakeBeautiful.com and following the Entry Rules found at that website. Complete details can be found at the website.

Entries will be judged and winners chosen by a panel of House Beautiful Editors based on a) the entrants' need for design help, and their ability to express that need in an insightful letter; b) the room(s), as depicted in the photographs, and their practicality for use in a makeover project. Decision of the judges is final. Award of prize cannot be transferred, exchanged or cashed. House Beautiful reserves the right to substitute a prize of equal or greater value.

Submitted materials will not be returned. All photographs and entries become the property of House Beautiful.

Contest void where prohibited and subject to all U.S. federal, state and local laws and regulations.

Awardees will be notified by phone, email, or regular mail no later than January 31, 2005. Winners will be required to sign and return within 14 days an affidavit of eligibility and publicity/liability release.

Awardees will have until February 15, 2005 to accept their prize in writing or by email. If they do not accept their prize by February 15, 2005, an alternate winner will be chosen.

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Prize Value. Please note that the following prize values are estimates only. Actual values will vary pending extent of makeover and products used.

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Winner is solely responsible for any taxes due on prizes.

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Questions regarding the Don't Just Makeover. MakeBeautiful™ Contest should be directed to Lisa Lachowetz, Marketing Services Director, House Beautiful, 212/903-5118.





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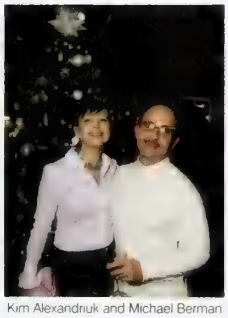
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SPACESandVIEWS

House Beautiful's 2004 Makeover Showhouse in Glencoe, IL featured custom Wood-Mode Cabinetry. Chicago based kitchen designers Christine Moritz and Trisha Hall from SpacesandViews, along with New York interior designer Gary Paul created a truly unique kitchen, butler's pantry and adjoining laundry room. Fore more design ideas, please visit us at one of our Chicago Land locations or contact us at (847)681-0300.

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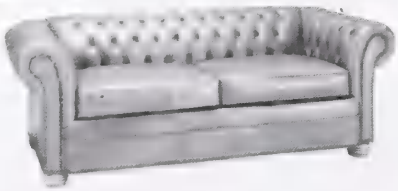
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LET IT SNOW

ALL IT TAKES IS SOMEONE TO POINT THE WAY

Snow also belongs to the city. At Mother Nature's most generous, the drifts muffle sound and suspend time. For a moment, the hustle and bustle stops. After a winter storm softly lifted the profiles of the bronze table and Philippe Starck chairs on designer Benjamin Noriega-Ortiz's Manhattan terrace (story on page 00), the designer seized the moment and planted a papier-mâché dove in the billowing whiteness. With that tender gesture, he drew our eye to beauty we might have missed, while the dove—so alert in the cold—opened our hearts to hopes of peace on earth, goodwill toward men.

Christine Pitte

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